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Weekly Review OF THE *World's Music*

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIV—NO. 21

NEW YORK, THURSDAY, MAY 26, 1927

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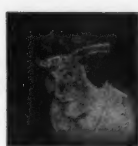
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BERLIN.—The most important musical event of April in Berlin has been the first German performance of Verdi's *La forza del destino*. Sometimes things happen in our advanced and clever age that are rather hard to explain. How is it possible that one of Verdi's finest operas has never been heard in Germany, until sixty-five years have passed since its first performance?

As there cannot be any doubt as to the exceptional value of the music, one might perhaps make the crude libretto responsible for the lack of success. But this libretto, as we see now, is not worse than, for instance, *Il Trovatore*. It is the merit of Franz Werfel, the poet to have drawn public attention towards this forgotten Verdi opera, and to adapt it for the German stage.

In this new version the opera had a resounding success, manifested by countless recalls of the principal singers and of Leo Blech, the conductor, who displayed great enthusiasm and mastery. The Berlin State Opera gave its very best in this altogether remarkable performance. Tino Pattiera and Heinrich Schlusnus sang splendidly, and Gertrud Bindernagel showed her vocal powers as never before. The parts of secondary importance were also rendered by prominent artists. The chorus, of great importance in this opera, was admirably studied, and stage decorations of picturesque effectiveness had been designed by Aravantinos. Taking it all in all, *La forza del destino* had the greatest popular success of any opera given here in years.

THE PROPHET WITHOUT ITS APOSTLE

The Municipal Opera had prepared Meyerbeer's *Prophet* in a new cast, under Bruno Walter's direction. As often happens in the theater, the first public performance had to be postponed for a few days. Bruno Walter had to depart for London, and to the young conductor, Wilhelm Reuss, fell the ungrateful task of conducting the performance almost without rehearsal. He did well under these circumstances, though Bruno Walter would have done better. Sigrid Onegin as Fides and Grete Stückgold as Bertha were most impressive with their beautiful singing and characteristic action, considerably more so than the Prophet, Erik Enderlein, who was unequal in his rendering of the part.

FURTWÄNGLER APPEASES GRUMBLING SUBSCRIBERS

After a pause of about three months Furtwängler conducted the tenth and last Philharmonic concert, thus finishing the series which he had interrupted owing to his American engagement. He was heartily welcomed, though, to tell the truth, the musical public of Berlin is not very pleased to find its well dosed, properly distributed aesthetic pleasure disturbed by Furtwängler's American trips. Being obliged to imbibe nine Philharmonic concerts within three months, instead of five months, and then to have to wait a quarter of a year for the last concert, is not considered as a flattering compliment by the well-to-do Philharmonic subscribers.

When Furtwängler, however, did finally appear in person, all secret displeasure was forgotten, and the completely sold-out Philharmonic greeted him as always. He started with Bach's G major Brandenburg concerto, magnificently played by the string orchestra, and closed the concert with a no less powerful and exhaustive rendering of Beethoven's *Eroica* symphony. In place of the customary solistic intermezzo, he offered two orchestral pieces from Debussy's *Nocturnes*, played with the utmost delicacy and refinement of taste.

A NEW AND NOISY PIANO CONCERTO

Elly Ney has given a concert, in conjunction with her husband, Willem van Hoogstraten, the orchestral conductor well-known to the American musical public. The program contained a problematic middle part, enclosed by two numbers of sure-fire efficiency, the Brahms B flat piano concerto, and Beethoven's concert in E flat. How Elly Ney attacks pieces of this sort is well known.

The problematic central portion was Ernest Toch's new piano concerto, which will also be heard at the International Festival at Frankfurt this summer. Toch's score is extremely ambitious; no trace here of the "chamber-concerto," the fad of the present time, but a fully, even abnormally grown concerto, is presented. Toch, it seems, was tempted here to show that even the biggest orchestral apparatus is fully mastered by him, that in all ultra-modern devices of harmony, orchestral color, rhythm, emotional or rather anti-emotional substance he can beat Stravinsky, Schönberg, Hindemith, Casella, etc., on their own ground.

The result is certainly a proof of Toch's extraordinary skill and versatile talent, but also an artistic disappointment, as so manifest a competition tends to destroy individual character. In short, the score is something in the nature of musical sport rather than art. There are beautiful episodes, showing Toch's better nature, but they are

regularly swept away by an infernal din, and the final result is utter indifference on the part of the sincere listener, if not open opposition.

EMMY DESTINN'S RETURN

Emmy Destinn, in the decade before the war prime favorite of the Berlin public, has sung in a concert with Herman Jadowker for the first time since the war. The police had been in fear of demonstrations, as rumors of Destinn's

friends, though her still powerful voice naturally has had to pay a tribute to merciless time, about fifteen years have—
(Continued on page 20)

SMITH COLLEGE GIVES HANDEL OPERA FIRST AMERICAN PERFORMANCE

Julius Caesar Superbly Done by Students Under Prof. Werner Josten's Direction—Worthy of Presentation on Larger Scale

An event of unique interest and importance was the first performance in America of Handel's opera, *Julius Caesar*, which has just taken place under the auspices of the music faculty of Smith College, Northampton, Mass. The work was first presented to the public in London in 1824; it had its first performance in Germany in 1922—a lapse of almost two hundred years!—and has become the mainstay of the great Handelian revival which, largely through the initial efforts of Oskar Hagen, has been one of the most significant musical manifestations of present-day Germany. It is Handel at his best; magnificent in gesture, vigorous and noble. There are arias of a pathos, measured, yet profound; there are duets which glow with an amazing ardour and sensuousness; and there are choruses which stir one deeply with their direct and mellow virility.

To Prof. Werner Josten is due the great credit of having conceived and carried out this performance. Last year he mounted a similar production of Monteverdi's *Coronation of Poppaea*. With all but a very few exceptions the executants, soloists, chorus and orchestra, were students of the college or members of the faculty. The difficulties attendant on such a performance are naturally immense, but they were surmounted by an energy and an idealism which cannot be too highly praised. The orchestra, which included a harpsichord, was sonorous and energetic. The most successful of the individual artists was, perhaps, Marie Milliet; her singing of the beautiful arias of Cornelia was indeed touching in its dignity and simplicity. To Mrs. Josten fell the difficult role of Cleopatra, a part which, both musically and dramatically, is worthy of a Fremstad. Mrs. Josten acquitted herself with earnestness and dignity. Oliver Stewart made good use of his charming voice.

The scenic production was under the direction of Oliver Larkin. The stage pictures were beautiful and admirably in keeping with the spirit of the music. Concerning it the program tells us the following:

"Recent productions of Shakespeare in modern dress and settings have reminded us that 'the play's the thing,' regardless of what historical period or local color is revealed in its staging. This was just as true in the time of Handel, when more attention was given to the decorative beauty of stage costumes and scenery than to their historical accuracy. Just as we have dressed Hamlet in a dinner jacket, so the designers of the early operas, as well as the painters of pictures, visualized Caesar, Alexander, Dido and Cleopatra in the modes of the 17th and 18th centuries, with such minor modifications as their vague knowledge of exotic peoples permitted.

"A painting by the great Venetian master, Tiepolo, represents Cleopatra as a grande dame of the early 18th century in full, brocaded skirts, surrounded by courtiers whose sole touch of Eastern 'local color' consists of Moorish turbans and sashes. Egyptian explorers had not at that time shown by their discoveries how Egypt dressed and lived. The Roman world was far better known to the Renaissance, hence in Tiepolo's picture we find Caesar costumed 'à la Romaine'.

"That this medley of styles is not so grotesque as a Belasco would believe it, and that indeed it is more appropriate to the style of Handel's music than a literal reconstruction of ancient Egypt could ever be, the producers of *Julius Caesar* at Smith hope to prove. To this end they have taken the great 18th century painters as their guides, and constructed scenes and costumes which will add one more element of interest to this revival of a great classic.
(Continued on page 49)



FRIEDA HEMPEL.

whose farewell to her friends sailing for Europe is "I'll see you at Karlsbad." Miss Hempel herself sails June 4 and will be away from the United States for six months. For the first time since 1916 she will sing in opera in the State Opera House of Berlin, Munich and Budapest. *Carmen* is one of the operas she is scheduled to sing, and she will also be heard again in her inimitable portrayal of the role of the Princess in *Rosenkavalier*, the part she created at the world premier of the Strauss opera. Other operas that the soprano will sing in Germany are *Lohengrin*, *Traviata*, *Manon* and *Faust*. Hempel's portrayal of *Carmen* should, judging from her recently outlined views of the score, be interesting to the wide following this splendid artist enjoys.

hostile attitude against Germany had been spread. In the back yard of the Philharmonic the concert visitors were surprised to find a little camp of policemen with horses and arms. But the only demonstration in the concert hall was boisterous applause for Destinn, who charmed her numerous

Julius Caesar at Smith hope to prove. To this end they have taken the great 18th century painters as their guides, and constructed scenes and costumes which will add one more element of interest to this revival of a great classic.
(Continued on page 49)

THE GENEVA FESTIVAL OPENS AUSPICIOUSLY

International Orchestra Concerts—Mary Garden as Melisande—Popular Lottery Offers Everything from Automobile to Gramophone

GENEVA.—The International Exhibition of Music opened on April 28 with a great banquet at which many musical and political personalities were present. Robert Bory, president of the Organization Committee and chief instigator and organizer of the exposition, made the opening speech, followed by the president of the Swiss Confederation.

In the evening the inaugural concert was given by the Paris Conservatoire Orchestra under the direction of Philippe Gaubert at the Victoria Hall which was crowded to the

doors. This orchestra, which was founded in 1828 by Cherubini and Taffanel, is fully worthy of its famous organizers, playing with a precision and virtuosity that is deservedly famous.

The program, which opened with the Swiss and French national anthems, was all French except that it included Beethoven's fifth symphony. Cortot played César Franck's *Symphonic Variations* with his usual artistry and sensitive—
(Continued on page 7)

VIENNA "OVERWHELMED" BY JERITZA'S TURANDOT

Albert Spalding's Post-War Return—Myra Hess Makes Triumphant Debut

VIENNA.—The Easter lull of musical activity came as a welcome and badly needed respite after a long, strenuous musical season, culminating in the Beethoven Festival. Now that the usual concert course has been resumed, the weary critic suddenly realizes that spring has come—a welcome forerunner of the summer pause. In Vienna spring means the termination of the big choral and orchestral subscription concerts of the Philharmonic, the Gesellschaft der Musikfreunde and the Konzerthaus Society; and, incidentally, a new and doubly vigorous assault by the recitalists.

JERITZA'S TURANDOT A SENSATION

One of the annual spring visitors to Vienna is Maria Jeritza, the insignificant fee she receives here notwithstanding. Whatever the mysterious chains may be that bind the diva to the house in which she made her fame, the Viennese public profits by them and remains faithful to its idol year in and year out. In fact, Jeritza's first night this year was even more brilliant and more enthusiastic than it has been in many preceding seasons. Even those who had developed a critical attitude toward her in seasons past, were simply overwhelmed by her opening role, Puccini's Turandot, and frankness compels your correspondent to include himself in their number.

If "Jeriticism" had to some extent outgrown its wonted effect in her old operas, in this new part the singer herself seemed new, less violently original perhaps, but more convincing than in anything else we have heard from her. Coming after Lotte Lehmann's legitimately excellent but somewhat bourgeois delineation of the Chinese princess, and after Maria Nemeth's passive characterization of it, Jeritza's Turandot, so hectic in the first scenes and so genuinely human in the last, had the effect of a bomb. It exploded amid thunderous applause.

ALBERT SPALDING'S RETURN

While the Staatsoper is rounding out a Richard Strauss cycle, under the composer's baton, before an unprecedentedly small number of paying hearers, the Strauss cycle of the Tonkünstler Orchestra, under the joint conductorship of Robert Heger, Clemens Krauss and Hans Knappertsbusch, came to an end, before a likewise none too large audience. Zarathustra was conducted by Clemens Krauss, and there was a "festival" concert conducted by Strauss himself. The soloist of the last-named concert was a young German violinist named Bischoff, a protégé of Strauss, while Albert Spalding's name lent special interest to the first-named event.

Spalding has not been heard in Vienna, at least within post-war memory, and his name was therefore unknown to the present public. By the time he had finished the Brahms Concerto, however, the number of Vienna's favorite violinists had been augmented by one. At the same concert Krauss introduced Ernest Bloch's two Psalms with great success. They were sung by Rose Fuchs Fayer, a Viennese soprano, with notable command of their difficulties. The somewhat checkered program was completed by the Cradle Song from Schreker's Die Schatzgräber which offered the singer good opportunities for vocal display.

Ruzena Herlinger, soprano and untiring compiler of original song programs, recently combined forces with Yella Braun Fernwald, a Viennese contralto with a decidedly dramatic voice, for a review of the extensive list of songs by Christian Morgenstern, who seems to be the favorite poet of the young composers. Paul A. Pisk has approached his poetry from the more speculative and musically radical side, and Egon Lustgarten and Ernest Bachrich from the more lyric aspects. The two artists (and Hans Victor, the elocutionist of the evening) did full justice to the varied moods of the poems and their musical settings. Ruzena Herlinger in particular must be admired for sacrificing her beautiful voice to the harsh declamation demanded by these composers; and one reflects with some regret that, in songs at least, "modern" and "grateful" are apparently irreconcilable qualities.

MYRA HESS WINS

The often announced and equally often cancelled Vienna recital of Myra Hess materialized at last, and those who attended it found that it was well worth while waiting for. Myra Hess is one of the few pianists with whom one does not even sense the mechanical elements of pianism. Her art seems freed from all material fetters and the instrument becomes a living being under her hands. Such

supreme shaping of the Schumann Symphonic Etudes one rarely hears—nor such ethereal reading of, let us say, Albeniz' Il Puerto, or Granados' La Maja et le Rossignol.

That there is, after all, such a thing as that much-vaunted "European atmosphere" and its constructive influence upon young artists, was forcibly demonstrated by the recital of young Josefa Rosanska, a promising "American product." Two years separate this young girl from her Vienna debut. She was then no doubt a pianist of promise, a young creature of talent, and, above all, gifted with what arduous study can give to virtually every instrumentalist, a fine technique.

But no one could then fathom in her the fine spiritual and intellectual powers which enable her now to cope successfully with the Beethoven opus III or with the Brahms Paganini Variations, in a style that reveals deep insight into the mysterious workings of the masters' minds. Intellectually and mentally speaking, this young American girl is a product of the modern Viennese school of musicians with which she has become associated here. And that accounts for her performance of the Schönberg piano pieces, opus 19, which not only fascinated her critical audience but that most exacting judge, Arnold Schönberg himself.

VIOLINISTS, AMERICAN AND OTHERWISE

While the invasion of American and British debutants has not been of the usual spring proportions, it has nevertheless brought a number of notable artists, and among them must be counted Thelma Given, who won repute with the Vitali Chaconne and Chausson's Poeme. Another is Harold Berkeley, an American violinist with an unusually big and sonorous tone and virile, serious style, who mustered the courage to cope with a Reger Solo Sonata and came off with flying colors.

Adila Fachiri was also new to Vienna. Despite her matrimonially acquired Greek name she is of Hungarian extraction, sister of Yelky d'Aranyi and grandniece of the celebrated Joseph Joachim. Her program, rather severe, comprised Mozart's A-major concerto and Handel's D-major Sonata, and to say that she was worthy of her famous ancestor is not too much. Among these newcomers let us not forget an artist long recognized as one of the great violinists of the day—Jacques Thibaud. He barely escaped collaboration in Vienna's Beethoven Festival, but even detached from the centenary, his concert was a triumph with his big and faithful community of admirers here.

COLORATURA

The problematic field of florid vocalism is hardly cultivated in this portion of Europe, perhaps because the Galli-Curcis and Dal Montes do not as a rule grow in the cold north. Now and then, however, Poland, that proverbial home of violinists and pianists, also develops a coloratura fit for export even into the Southern states so blessed with this type of singer. Coals carried to Newcastle, if you will, but Ada Sari, a native of the Austro-Polish border region, has nevertheless made good first in Italy, and now in Vienna.

Hungary has been represented by a diminutive coloratura prima donna in the person of Illy Markus Szoyer who baffled us three years ago as a child prodigy but is now growing into full maturity. And America sent us Helen Mara, an exponent of trills and staccati well exhibited in the traditional repertory, and in a few specimens of Johann and Richard Strauss added, perhaps, for the sake of the genius loci.

A "home-grown" vocalist whose unusual worth and serious purpose was evident even from her tasteful program, was Maria Deutsch. Her well-sung negro spirituals supplied a bright relief after the singer's fervent worship at the shrine of the great song composers, from Brahms and Wolf to Strauss, Pfitzner and Marx.

PAUL BECHERT.

Vienna's Festival Weeks

VIENNA.—Details have only now been published of the long announced Vienna Festival Weeks, a series of artistic and other events to be held in this city, under government and municipal auspices, from June 5-19. The opening concert will take place on the evening of June 4, when a "monstre" chorus will sing on the spacious plaza in front of the Town Hall. The operatic portion of the festival, minus the anticipated collaboration of Maria Jeritza, will comprise performances at the Staatsoper, under Schalk and Strauss,

of Mozart's Don Giovanni, Magic Flute, and Marriage of Figaro; of Beethoven's Fidelio, Wagner's Meistersinger and Tristan, of Turandot, Notre Dame by Franz Schmidt and of several Strauss operas including Rosenkavalier and Intermezzo. The Volksoper will give open-air productions, in the ex-Imperial Gardens, of Kienzl's Der Evangelimann and Marriage of Figaro, while the Vienna Sängerknaben, the boys' choir of the ex-Imperial Chapel, will produce Mozart's Bastien and Bastienne and Schenk's The Village Barber at the ex-Imperial castle of Laxenburg, near Vienna. The Burgtheater will give a series of special performances, and all the Viennese operetta theaters, as well as the ex-Imperial Gardens will see a cycle of classic Viennese operettas, mostly those of Johann Strauss. A number of choral concerts will complete the musical offerings, and concerts on a large scale will be given in several of the beautiful excursion spots in the Vienna Forest.

Max Reinhardt's contribution to the festival will be a mammoth production of The Miracle in a local circus and a number of interesting novelties at his Theater in der Josefstadt. The Hellerau School of Castle Laxenburg and other prominent dancing ensembles will supply the choreographic program of the festival, which also includes several outdoor and indoor balls of a historical character and a number of sporting events. There will be a few big expositions, among them one entitled Vienna and the Viennese, and one of Russian stage art at the Redoutensaal Theater. A big propaganda for the festival is being planned, and the services of the Austrian Boy Scouts will be enlisted for the distribution of circulars. (One of the leaflets issued by the preparatory committee, incidentally, has already led to the secession of the prominent Austrian painters from the festival board, owing to its alleged cheap and inartistic quality.) Visitors from abroad will be permitted to enter the country without a visé and will be allowed a 50 per cent. reduction on all Austrian railroads and ships during their visits. P. B.

REGER FESTIVAL IN FRANKFORT, PRELUDE TO "MUSIC SUMMER"

Fine Performances—Last Appearance of Amar-Hindemith Quartet

FRANKFORT.—The Reger Festival, which was held here during the last week of April, has been the prelude to this city's big summer of music, with its numerous exhibitions and festivals.

The five evenings comprised one organ and choral concert, two orchestral concerts and two chamber music concerts. The first, which inaugurated the festival, was given by the great Leipzig organist, Günther Ramin and the Holle Madrigal Choir from Stuttgart. In the historic Rotunda of St. Paul's the music sounded magnificent. The organ sonata, op. 60, the Introduction and Passacaglia, op. 63, and the Choral Fantasy, op. 40, reveal the composer's originality more convincingly perhaps than any of his other works. The three beautiful motets, Herr, strafe mich nicht, with the great double fugue, and op. 110 Nos. 2 and 3, were excellently rendered.

At the first orchestral concert we particularly enjoyed the Sinfonietta, op. 90. This interesting work, which was written in 1905, and which at that time seemed too thick and overlaid for our ears, shone forth in beautiful clarity as played by the Opera House Orchestra under Clemens Krauss' leadership. The Mozart Variations (1914) belong, with the Hiller variations, to Reger's most perfect orchestral works. The performance was laudable in every sense.

The second orchestral concert consisted of the symphonic prologue, op. 108, the lovely D-major Ballet Suite, op. 130, and the One Hundredth Psalm for mixed chorus, orchestra and organ, op. 106. The united choral societies of Frankfurt, which on the occasion of the Beethoven Centenary Festival performed the Missa Solemnis, took part in this powerful work.

Emmy Leisner, from Berlin, took part in the first chamber music evening, singing with a powerful and beautifully cultured voice Einsamkeit, Mutter, tote Mutter, Hymnus des Hasses, Aeol's Harfe, Ein Drängen, and Leise, leise weht ihr Lüfte. Quite in the wake of Brahms' Muse is the posthumous piano quintet in E flat major (1898), which was performed by the Amar Quartet with Alfred Hoehn at the piano. It has a historical interest, as an early work of a great talent, while the mature F sharp minor string quartet, op. 121, which followed, shows its development. Here he is original to the point of caprice.

The A major string quartet, op. 54, though ten years older, is of the same nature. The first and last movements were played by the artists with extraordinary rapidity and verve, while the variations of the middle movement were given

(Continued on page 7)

VIENNA HAS EPIDEMIC OF MUSICAL MYSTIFICATIONS

VIENNA.—This city has been in a state of alarm for two weeks past through a veritable epidemic of musical mystifications. The trouble started when a mysterious telephone caller informed Dr. Franz Strauss that his father, Richard Strauss, had suffered a stroke of paralysis at Dresden; not until the whole Strauss family had reached Dresden by airplane, did they find out that the alarm had been false. Since then a similar message has reached the family of Prof. Alfred Roller, scenic designer of the Staatsoper, and other musical families of Vienna as well. The comical climax was reached when Franz Strauss was informed by telephone that Leopold Reichwein, the Vienna conductor, had just been arrested as the originator of all the false rumors; this bad joke at least gave Vienna a good laugh, for it was Strauss who dismissed Reichwein from the Staatsoper a few years ago, and the strained relations between the two men are well known in public. The police have now arrested a man who it is assumed perpetrated all these "crimes" in a state of intoxication. P. B.

THE FIRST ILLUSTRATED MUSICAL DICTIONARY

BERLIN.—The first musical dictionary to have illustrations has just been published by J. Engelhorn's Nachf., in Stuttgart. It is edited by Professor Hermann Abert, the leading German musicologist, and the reviser of Jahn's Mozart biography, and contains over ten thousand dictionary articles and five hundred pictures. T.

WEINGARTNER "SNUBS" AUSTRIAN STATE

VIENNA.—Felix Weingartner has refused the Great Emblem of Honor, an important decoration offered him by the Austrian government in recognition of his services to the Vienna Beethoven Festival. His reason for doing so is his

FOREIGN NEWS IN BRIEF

"grudge" against the government for not granting him the forty guest evenings at the Staatsoper which Minister Schneider had promised him and which Schneider's successor in the present cabinet, Minister Schmitz, limited to less than ten. Weingartner's procedure, which is unprecedented in the history of this state, has caused considerable commotion both in political and artistic circles. P. B.

WARSAW PRIZE WINNER SCORES IN BERLIN

BERLIN.—Rosa Etkin, young Polish pianist, who recently was awarded one of the chief prizes in the Warsaw international contest of pianists, made her first appearance in Berlin with unusual success. This young girl is already today one of the most prominent women pianists and seems predestined for international fame. She plays the piano with that ease and perfect command of all technical difficulties which are the privilege of the "born" pianist. Moreover, she has strong emotional powers, the ring of true passion, much personal fascination and a musicianly intellect. H. L.

JOHNNY SPIELT AUF FOR LENINGRAD

LONDON.—Ernst Krenek's opera, Johnny Spielt Auf, which had its premiere in Leipzig, has been accepted for production at the Academic Theater in Leningrad. M. S.

STILL ANOTHER FRANKFORT FESTIVAL

BERLIN.—A week of Evangelical church music is to be held in Frankfurt from July 6-11. It will include music

from the time of the Reformation to the present. Besides the Frankfurt church choirs, the famous Swedish choruses, the Thomanner-Chor from Leipzig, under Dr. Karl Straube, and the Michaelis-Chor from Hamburg under Prof. August Sittard, will take part. T.

HUGO KAUN CONCERT IN FRANKFORT

BERLIN.—A Hugo Kaun evening will be given in Frankfurt on July 1, during the International Music Festival. The program, which is to be under the direction of Ferdinand Bischoff, will comprise the symphonic poem, Falstaff, the C minor piano concerto, Der Führer, Mädchen von Kola, Glöcknerlied for male chorus and orchestra, and a number of other works not yet determined. T.

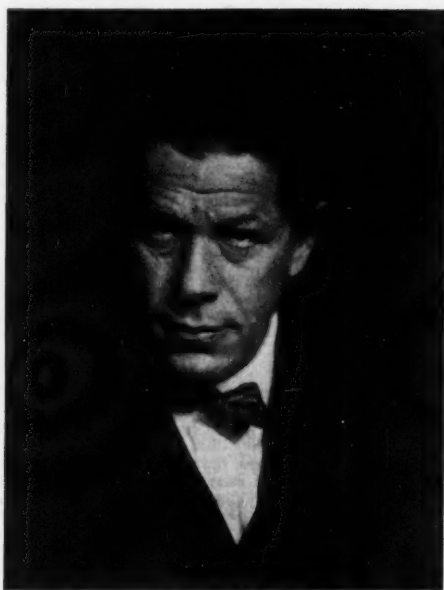
AMERICAN MAKES OPERA CAREER IN FRANCE

PARIS.—That Americans desirous of receiving a training for an operatic career are given a chance in France is proven by the success scored by George Trabert, once leading man on Broadway, who left the musical comedy field in search of operatic laurels. He has finished the season at the Opera of Lorient, where he sang in Tosca, Madame Butterfly, Carmen, Faust and Bohème, always to crowded houses and to enthusiastic audiences. He has now been invited to join the company of Madame Bériza, who gives seasons of modern opera in Paris. N. de B.

ALL RUSSIAN MUSIC FESTIVAL IN LENINGRAD

LONDON.—A report from Leningrad says that the first all-Russian music festival since the revolution is being held there this spring. The participants include no less than four thousand singers, a Balalaika orchestra of eighteen hundred pieces, a wind band of fifteen hundred, and a mandolin orchestra of eight hundred. M. S.

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EGON POLLAK,
General music director of Hamburg.



H. Holdt photo
KARL ELMENDORFF,
who will conduct at both the Munich and Bayreuth festivals
this year.



Anton Sahn photo
CLEMENS VON FRANCKENSTEIN,
General-Intendant of the Munich Opera.



Photo © Anton Sahn, Munich
DR. KARL BOHM,
New Generalmusikdirektor of Darmstadt.



Photo © Anton Sahn, Munich
HANS KNAPPERTSBUSCH,
Director of the Munich Opera.

New Stars for Munich Festival

MUNICH.—The Munich Opera has succeeded in securing a number of Europe's foremost singing artists for this year's festival. Among them are Maria Olczewska, the great contralto of the Viennese Opera, and Emil Schipper, baritone, who are both also booked for the Civic Opera in Chicago for the coming season. Furthermore, there are Elisabeth Schumann, Richard Tauber and Lotte Lehmann, all of them Mozart singers par excellence; Herman Wildemann, and Kurt Taucher, who will make his first appearance here as Siegfried.

The conductors of this year's Mozart-Wagner Festival will be Hans Knappertsbusch, director of the Munich Opera; Karl Elmendorff, who has also been chosen to conduct Tristan and Isolde in Bayreuth; Dr. Karl Böhm, new Generalmusikdirektor of Darmstadt, and Egon Pollak, director of the Hamburg Opera, who on this occasion makes his first guest appearance as Festival conductor in Munich. N.

with perfect beauty. Unfortunately this concert was the last public appearance of the Amar Quartet. Paul Hindemith is going, as has already been reported, to the Berlin High School for Music. His brother, Rudolf, who in spite of his youth is one of our foremost cellists (at the age of eighteen he was first concert master in Vienna under Richard Strauss) is going to America.

The festival closed with the A minor piano quartet, op. 133, played with Walter Gieseking, a Suite for viola alone, excellently played by Paul Hindemith, and the Variations and Fugue on a theme by Beethoven (one of the Bagatelles) for two pianos, played by Joehin and Gieseking. H. L.

GENEVA FESTIVAL

(Continued from page 5)

ness while the orchestra gave vivid performances of Dukas' Apprenti Sorcier, the prelude to Debussy's l'Après-midi d'un Faune, Ravel's Valse and d'Indy's Sauge Fleuri.

CONSERVATOIRE ORCHESTRA PLAYS FOR OPÉRA COMIQUE

On the two following days there were opera performances by the Paris Opéra Comique company with the Conservatoire Orchestra. It was the first time, incidentally, that this orchestra ever played in connection with a theatrical performance. Dukas' Ariane et Barbe-Bleue, with Suzanne Balguerie as a magnificent voiced Ariane, had a great success. As an instance of the remarkable efficiency of the Organization Committee it is worth recording that only a week before the performance was it discovered that the Geneva opera house possessed no scenery for this work, and the new scenery was ready on time.

Pelléas et Mélisande was given an unforgettable performance on the third day by the three artists who created their roles, namely Mary Garden (Mélisande), Hector Dufranne (Golaud), and M. Vienille (Arkel). Roger Bourdin was also remarkable as Pelléas. Albert Wolf's conducting of both the works justified his reputation as one of Europe's leading opera directors.

MOLINARI AND HIS ORCHESTRA

The Augusteo Orchestra from Rome under Bernardino Molinari has made a particularly deep impression here by the beauty and sonority of its strings. The woodwinds, however, could less easily stand comparison with those from the Conservatoire which are unique.

This concert, which enjoyed a triple prelude—the Swiss

national hymn, the Italian Royal March and the Fascist Hymn—also included a Beethoven symphony, the seventh. Other works were Respighi's Fountains of Rome, Verdi's Sicilian Vespers overture, the Tannhäuser overture and three excerpts from Vivaldi's Seasons, transcribed by Molinari, which last were heard here for the first time. Each work had the benefit of a warm, sympathetic interpretation and both conductor and orchestra had an enormous success.

MARVELOUS DISPLAYS

The exposition, however, is by no means confined to the performance of music. There are marvellous displays of instruments, to the number of one hundred and seventy-two groups, sent by firms from fifteen countries among which are Austria, Belgium, England, France Germany, Holland, Hungary, Italy, Poland, Portugal, Russia, Sweden, Switzerland, Czechoslovakia and the United States. It is a paradise for insurance companies, for these exhibits are so valuable that they have been insured for several million francs and are rigorously guarded night and day.

Part of the interest is centered in a lottery which offers to its fortunate winners a Citroën automobile, a Pleyel grand piano, upright pianos, gramophones, etc. Up to May 1, there were six thousand entries. G. P.

MORE NOVELTIES HEARD IN PARIS

New Works by Mme. Simon Please

PARIS.—With the coming of spring, Parisian musical activities slow down considerably. The trees budding along the Champs Elysées and the brilliant sunshine call even music lovers to the country, recently a mass of blossoming trees. Orchestral societies are the first to succumb to the seasonal urge and one after the other is giving its farewell concert. Only the soloists persist and recitals are announced up to July.

Of the several composers whose new works have been presented one of the most interesting is C. P. Simon. As a surname, preceded by initials, does not reveal sex, it is only a chosen few who know that this severe "label" hides a clever and attractive woman, quickly gaining ground as a composer of note. It was at the Concerts Colonne that Euterpe, her last work, was given with Yvonne Gall, who sang admirably as soloist.

The work is built on broad lines, is thoroughly modern and reveals the writer's gift for melody. Another delightful

composition, sung by Mme. Croiza at the Société Nationale, was the Conte Simple, illustrating the well-known poem of Jean Cocteau. The themes are national and Mme. Simon has caught the spirit of the poet admirably. A one act lyric tale, Fleur de Pêcher, was given its première at the Opéra in Paris and now Mme. Simon is busy on another work.

A CHANCE FOR THE ENGLISH HORN

It was also at the Concerts Colonne that Levidis' new Divertissement was given its first hearing. In this, the English horn carries the solo to the accompaniment of strings, harp, celesta and piano, thus creating a novel and altogether pleasing effect. The themes are oriental in character, well brought out and cleverly orchestrated.

Filip Lazar, a young Rumanian who won the 1924 composition prize in Bucharest, was also heard in a Divertissement, a loosely woven work made up of seven short themes, and obviously intended to amuse. There is no doubt as to this young composer's musicianship and he is well worth watching. Young Marcel Delaunay, after "breaking into" the Opéra Comique, has recently had his new Quatre Mouvements performed at one of the Walther Straram concerts. The work is composed of four short pieces, Faubourien, which is a popular sketch; Sylvestre, a hunting song; Lent; and Enjouée, and shows both talent and spontaneity.

An interesting Suite de Montagne by Jean Poueigh rounds off the list of new productions. Here the composer utilizes folk songs from the Pyrenees to great advantage and with deep musical feeling. La Bergère Nanette, a gay dance, l'Offrande des Pasteurs, representing a simple ceremony with a striking liturgical chant; and the Irrintzina, a fandango with a castanette accompaniment, make up the suite. N. de B.

Alexander Cherniavsky Teaching in Toronto

Alexander Cherniavsky, pianist, has a large class which he is teaching in Toronto and which takes up a great deal of his time. The pianist has a remarkable pupil in Carl Godner, a young boy of only twelve years, who shows unusual pianistic ability.

Moiseiwitsch on Way to Orient

Benno Moiseiwitsch, pianist, sailed for Europe on May 14, his ultimate destination being the Far East. He is to open his tour at Batavia, Java, on June 27 and will later visit China, Japan and Honolulu.

PITTSBURGH, PA.

PITTSBURGH, PA.—The Pittsburgh Symphony Society announced plans for its membership campaign for the season ending June, 1928, and issued a call for 100 contributors of at least \$100 each to support the symphony movement. The membership plan of admission, declared legal by the city law department, will be continued next year, the plan reveals, along with the three classes of memberships. These will be offered at \$15, \$10 and \$5. Three concerts will be given during the season, the exact dates to be announced later, although it is indicated there is no thought of abandoning the Sunday concert idea now under fire. Officials of the Society said they expected to enroll at least 2,000 members within the next three weeks.

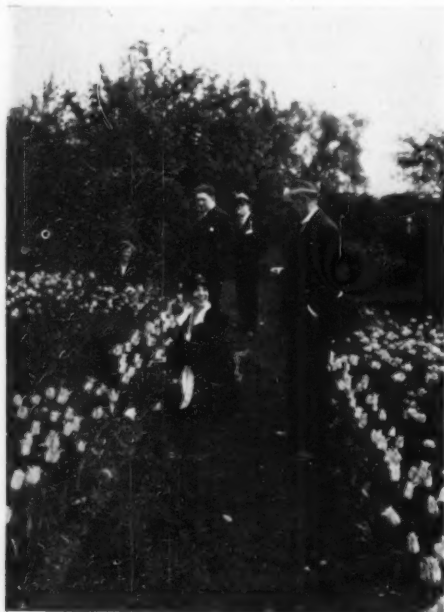
Mrs. Charles M. Clark, president of the Music Club of Swickley, was hostess for a meeting of the club at her home in Woodlawn Road. The program arranged by Mrs. Clark included among its other numbers a group of Swedish songs by Mrs. Hanson.

Before a capacity audience, the Chamber of Commerce Male Chorus closed its season in Carnegie Music Hall. Harvey Gaul, conductor, arranged a program of merit in which one found many choral masterpieces. The outstanding soloists were Vincent Kroen, tenor, and Raymond Griffen, baritone. Aneurin Bodycombe, at the piano, played accompaniments for the chorus and soloists that were artistic.

Vocal selections by Louise Naujoks, soprano, featured the concert program of the glee club of the Allegheny General Hospital School for Nurses, in Carnegie Music Hall. Miss Naujoks was accompanied by George MacNabb, pianist. The concert was given under the direction of Earl B. Collins, conductor. Those taking part were the Misses Weber, Collins, Naujoks, Kuisable, Cease, Carter, Doyle, Papetti, Tully, Hammond, McRoberts, Kramer Hilty, Erhard, Budd, Johnson, Jennings, Morris, Blyler, Kelso, Barnett, O'Neill, Humes, Thompson, Rohr, Richardson, Trehanne, Kennedy, Crooks, Menges, Rubner,



FESTIVAL SOLOISTS GUESTS AT BREEZE HILL, home of J. Horace McFarland, chairman of the Festival Committee. Mr. McFarland is internationally known as president of the American Rose Society. The guests are, left to right: Mary Craig, soprano; Judson House, tenor; Ward-Stephens, conductor, and Fred Patton, baritone.



FESTIVAL SOLOISTS AMONG THE TULIP BEDS, at the Breeze Hill home of J. Horace McFarland. Kneeling and talking to Ward-Stephens, conductor of the festival, is Mary Craig, soprano. Others in the group are Judson House, tenor; Fred Patton, baritone, who is smoking a cigarette, and Mrs. Judson House, in the background.

Wilson, Randlett, Johnson, Frost, Trautman, Geissmann Hardy, Schoerer, Lowry, Patton, Treymark, Sherer, David, Clark, Barton, Geerlings, Kochler, Hinchey, Crooks, Koprivier, Bonsey, Shoemaker, Spalter, Hood, Cowden, Weiss, Sawyer, Shirely, Sheridan, Laidley, Perrine, Zeliuka, Kennedy, Gove, Hardwick, Cribbs, Foster, Stoner Summers, Harries, Townsend, Stewart, Whitehead, Clickner, Hanes, Harsch, Davis, Craven, Wareham, and Ramsey.

A piano and vocal recital was given by the pupils of J. H. Habbret, assisted by the orchestra of the South Hills School of Music in Carnegie Music Hall, Northside. The orchestra is comprised of fifty students under the direction of Stevan G. Abbrits. Among the vocal and piano students who participated were Marie Ulrich, Gertrude Becker, Gladys Kratz, Walter Schoenewers, Charles Peiffer, Clark Brickman, Joette Lyon, Harriet Ossman, Coletta Lostetter and Laura Corb.

A recital was given in the Baur-Abbott studio last week recently, by pupils from the classes of Mrs. Abbott and Helen Van Geem participating.

The Clef Choir completed the twentieth year of existence with a concert in Carnegie Music Hall under the direction of Joseph Rodgers Walker.

A violin and piano recital was given under the direction of F. A. Schiefelbein in Northside Carnegie Music Hall. The entertainment was sponsored by the Schiefelbein Studios, seventy-three violinists taking part.

One of the outstanding musical events of the closing season took place at Carnegie Music Hall when Mabel King, contralto; Charles Riley, violinist; and Earl Mitchell, pianist, appeared in a concert for the benefit of the Lima, Peru, High School, which is maintained by the Women's Foreign Missionary Society of the Methodist Episcopal Church. Mrs. Frances McConnell, wife of Bishop McConnell of the Pittsburgh area, is vice-president of the national society. Miss King, soloist at Christ Methodist Episcopal Church, has just returned from some months study in Berlin.

The Glee club of the Pennsylvania College for Women was heard in a radio concert over Station WCAE. The club is under the direction of Maybell D. Rockwell. One outstanding feature was the vocal solo by Henrietta Spelsberg and another the xylophone solo by Virginia Seaver. Alice Goodell was the accompanist.

The Cecilia, the choir of the Western Theological Seminary gave a special program of church music in the First Presbyterian Church, Wilkensburg. The members of the choir are Lucille W. Fehr, Margaret Krebs, Esther Martin, Elsie Breese Mitchell, Blanche Hilliard Robie, R. Dorothy Slater, Mrs. Dale Westphal, Mrs. W. G. Kottmann, Elizabeth Dittmar, Gertrude Goeddel, Elizabeth Reuter, Jessie Payne, William G. Kottman, Charles Moss, Arthur Colman, A. W. Rinehart, Frank Eaches, Ross H. Gauger, Thomas J. Hoge, Herbert M. Love, Ralph Merker, F. L. Raup and Martin R. Sulist.

The East Liberty Orchestra, under the direction of Oscar W. Demmler, gave a concert in the Schenley High School auditorium. Gertrude Krepps and Dr. Cook presented a concert for flute and harp as one of the feature numbers.

Casper P. Koch, city organist, was heard in an organ recital in Carnegie Hall, Northside. Dr. Koch was assisted by the MacDowell Quartet, consisting of Caroline A. Bracey, soprano; Mrs. L. Wallace Ohl, contralto; Arthur Ray Davis, tenor, and E. Clair Anderson, bass. Matthew H. Kamer, tenor, and Owen W. Moran, baritone, joined the quartet in the sextet from Lucia.

Included in the program of the organ recital which Charles Heinroth gave in Carnegie Music Hall was the symphonic poem, Finlandia, by Sibelius.

In the Pittsburgh Musical Institute recital room a lower intermediate recital was given by the following pupils: Betty Stoll, Eleanor Byers, Genevieve Madey, Robert Baldwin, Marian Rogers, Michael Cicco, Harriett Jones, Florence Rhoads, Esther Azolin, Betty Farrell, Irene Piekarski, Betty Hawthorne, Helen Loomis, Richard Grove, Emilie McCaw, William Provost, Martha Jane Johnson, and Lloyd Thompson. A junior recital was given later by the following pupils: Esther Boyd, Dorothea Ernst, Ruth Boyd, Walter Sykora, Murray Stedman, Frances Bourne, Grace Worthington, Margaret Sellman, Winifred White, Frances Fiske, Shirley Braumstein, Louise Barber, Ellen Bauer, Sara Maxwell, Thomas Rice, Virginia Stewart, Helen Lindsay, Rose Angel, Mary Elizabeth Perry, Billy

Rogers, Mary Jane Addy, Betty McCaw and Lucy Hedenburg.

Hazel Drake was heard in an organ recital in the recital room of the Pittsburgh Musical Institute and in addition a program was given by the members of the P. M. I. chorus under the direction of Charles N. Boyd.

Mabel Murphy, under the guidance of Jack Vishnevsky, her manager and head of the Scala Concert Bureau, gave a concert in the Butler Auditorium. Miss Murphy was assisted by Ray Underwood, pianist, and Alexander Doubiago.

The Progressive Music Circle, Northside, gave a reception and concert. Mrs. J. Crown, president of the circle, was the general chairman.

The Madrigal Choir of the department of music of the College of Fine Arts, Carnegie Tech, gave the first of a series of three Sunday concerts to be held in May, in the theater of the College of Fine Arts. Lucille Burrell was the accompanist.

Mr. and Mrs. Edgar Vance Hays of Coraopolis, Pa., gave a musical and tea at the Montour Heights Country Club.

The Choral Society of the Young Men's and Women's Hebrew Association presented its second public concert in the Morris Kaufmann Memorial Auditorium. The soloists were Rae Kopp, and Mrs. Harry M. Stein, sopranos; Rose Kaufmann and Caroline Himelblau, contraltos. Harvey G. Gaul was the director.

Robert Levine, boy violinist and pupil of Ralph Lewando, musician of Elysian Avenue, gave a recital in the auditorium of the Dormont Public School. The youth was assisted at the piano by his sister, Irene Levine. The young artist is a member of the Pittsburgh Symphony Orchestra.

The Cleveland Orchestra, under the direction of Nikolai Sokoloff, gave its second concert this season in the Park Theater, Erie.

All roads led to the Buhl Club, Sharon, when automobiles carrying the symphony orchestra of Dana's Music Institute of Warren, Ohio, and the Community Chorus of Greenville, took those organizations to Sharon. Here they merged with the Shenango Valley Community Chorus for a rehearsal of Mendelssohn's Elijah, which is to be given in Sharon this month.

A musical program featured the meeting of the Kiwanis Club of Erie. A Swedish quartet sang.

The April meeting of the Monday Music Club of Washington, Pa., was held at the home of Margaret L. Seaman. Those participating in the program were Martha Sanford, Mrs. Boyd Sharp, Betty Thompson, Katherine McKinney, Zelma Rasel, Mrs. E. F. Westlake, Helen Aber, Gretta Rosengreen and Mrs. Walter Scheu.

The leading part in the operetta, Pepita, which was given at the South Side Junior High School of Oil City, was enacted by Margaret Cummings.

A recital was held in Marian Slocum's piano studio, Ellwood City. Ruth Haines, Mary Maxwell Offutt, Mary Jane Thompson, Irene White and Frances Romack were among the piano students who participated. Vocal solos by Mrs. Charles French, soprano, were additional features.

Peggy Bower, former Washington girl, made her debut as soloist in Bard's Chinese Theater, Los Angeles, before an audience of hundreds. Miss Bower plans to study in Europe this summer.

The Uniontown High School operetta, Once in a Blue Moon, was presented for the third time in the high school auditorium, under the direction of Dan Kovar.

The Penn State Thespians presented Girl Wanted in a Greensburg Theater. In addition to the cast, chorus and production staff, the Thespians carry their own orchestra of twenty-five pieces. Some of those who participated as members of the cast or chorus were Walton C. Ament, Horace C. Cook, Alexander P. Clark, Frederick J. Close, Grovenor B. Cramp, Walter J. Culp, J. G. Davis, Kenneth T. Deike, Charles W. Drawbaught, Clarence M. Ehrhardt, Philip John Farley, H. Arthur Fisher, W. Fisher Illewellin, John A. Freney, Adolph O. Frey, Charles M. Graff, Thomas R. Helt, John Ingham, Maurice H. Janavitz, James E. Keehan, Ralph G. Kennedy, Jr., C. Wilson Kile, William M. McClements, Ralph McNeill, Charles H. Meyers, and J. Le Roy Nelson. B. Mc.M.

CONDUCTOR AND SOLOISTS AT THE HARRISBURG, PA., MUSIC FESTIVAL



CONDUCTOR AND SOLOISTS ON THE STEPS OF PENNSYLVANIA'S STATE CAPITOL. (1) Ward-Stephens, conductor; (2) Judson House, tenor; (3) Marie Sundelius, soprano; (4) Mary Craig, soprano; (5) Nevada Van der Veer, contralto, and (6) Fred Patton, baritone. (J. Horace McFarland Co. Photo.)

Résumé of Kansas City Symphony Season

During the past season conductor N. DeRubertis, of the Kansas City Orchestra, has presented seventy works by American composers, sixty-five of them new to Kansas City. Five Kansas City composers, not counting the conductor himself, are among those represented on his list. One hundred and forty works all told have been given their first local hearing by the Kansas City orchestra, and upwards of two dozen gifted young artists in the southwest, coming from the states of Kansas, Missouri, Oklahoma, and Texas, have made their orchestral debut under Mr. DeRubertis' baton.

In Kansas City as elsewhere, although a certain amount of the burden is taken by public subscription, a small group of wealthy and public-spirited citizens is chiefly responsible for the financial backing behind this pioneering work. The orchestra is sponsored and supported by the Kansas City Symphony Orchestra Association, of which Sigmund Harzfeld is president, and Hunter L. Gary chairman of the executive committee.

The orchestra has visited sixty towns and cities on tour this season, taking with it as soloists on different occasions, the following Kansas City artists: Mrs. George R. Cowden, Mrs. Hunter Gary and Mrs. Allen Taylor, sopranos; Mrs. Raymond Havens, Mrs. Arthur D. Brookfield and Evaline Hartley, contraltos; Margaret Forbes and Luigi Bussolari, violinists; Mario Caiati, cellist. Each of these engagements includes a symphony program, and also a children's matinee, for which a program is especially arranged and in which Mr. DeRubertis has the assistance of Mabelle Glenn, music supervisor in the Kansas City schools, and Margaret Lowry, educational director with the Orchestra Association. It is estimated that 65,000 children have heard these matinee concerts, while 10,000 people in Kansas City have attended the series of five events which the association provides for them there.

At the regular subscription series at home, Mr. DeRubertis has had the collaboration of Ottorino Respighi as guest conductor on one occasion, and of these soloists: Elsa Respighi, soprano; Efrem Zimbalist, violinist; Sophie Braslau, contralto; Wanda Landowska, pianist and harpsichordist; Carl Flasch, violinist, and Carlos Salzedo, harpist.

Tollefsen Violin and Piano Recital

An exceptional violin and piano recital was given by the advanced students of Carl and Augusta Tollefsen on May 19, 1927, at the Brooklyn Academy of Music. Good expression, technique and tone were shown both in the violin and piano numbers, in some of which marked ability was evident. The calibre of training offered by Carl and Augusta Tollefsen was emphasized by the good showing made by the students in this recital, the merit of which was reflected by the large attendance. Those who participated in the program were, in the order of their appearance: Marion Wolowitz, Vera Schwartz, Adele Leiman, Laura Seigal, Bertha Michelson, Eric Lehom, Ruth Hammer, August Balestrino, Abraham Fram, Marion Wolowitz, Sylvia Cohen, Harold Davidson, Sylvia Altman, Herbert Fiss, Edythe Margolies, Adele Leiman, Edith Roos, Anita

Palmer, William Eder, Ogden Dingwall, Agarman Dingwall, Clara Markowitz, William Lundell, Bella Risikoff, Thomas Griffo, Edith Pomeranz, Randolph P. Hanson, Louis Arias, Robert Bickett, Henry Child, Charles Cook, John Gallagher, Benjamin Quarino, Samuel Stochek, and George Essex.

Antonio Meli Activities

Antonio Meli, who made quite a successful debut this season at Aeolian Hall, New York, has been kept busy since then filling some interesting engagements. He has frequently broadcast, has sung for many churches and also has had club appearances. He gave an excellent concert for the Harvard Club recently, when he offered selections by Handel Tirindelli, Cimara, Durante and such numbers as Ochetti Amati, Tes Yeux, Le Miroir, Les Par Dames du Roi Jean and three Sicilian folk songs by Gagliano. Mr. Gagliano gave valuable support to the singer with his artistic accompaniments. On May 8 the young baritone sang at the Unity Church in Montclair, N. J., including among his offerings the selection, Lord God of Abraham, from the Elijah. The Unity Church prides itself on its guest soloists, the artist immediately preceding Mr. Meli being Leon Rothier, the delightful and genial basso of the Metropolitan Opera Company.

Anne Roselle for Ravinia

Although the roster of artists for the coming season of Ravinia Opera was announced two weeks ago, Louis Eckstein has just added to his list of singers the name of Anne Roselle, dramatic soprano, who is to be given special assignments of the ripical soprano roles in Fedora and the Jewels of the Madonna.

Miss Roselle made a splendid reputation for herself in this country some seasons ago, but for the last three or four years she has confined her operatic work to some of the leading opera houses of Europe, where she has achieved a series of triumphs which have added materially to her lustre.

With both the Dresden and Berlin operas, Miss Roselle has been unusually successful in a long list of important soprano parts and has won the acclaim of the most celebrated German critics.

Kuryllo Pupil Plays

Jan Krajewski, a pupil of Adam Kuryllo, participated in a concert given in Arlington Hall on April 30 by Polish Democratic Clubs in celebration of their tenth anniversary. He played Mr. Kuryllo's Melody and Sarasate's Romanza Andaluza and did great credit not only to himself but also to his distinguished teacher.

Last Osgood Song

Only a week before he died, H. O. Osgood was in receipt of the first proofs of his last song, The Silver Rains of Clare, which is being published by G. Schirmer, Inc. The piece will be issued shortly. It is an exceptionally melodious and heartfelt ballad.



AT THE SPARTANBURG FESTIVAL

In the accompanying snapshot are Ethel Jones, contralto; Frederick W. Wodell, director of the Spartanburg Festival; Else Harthan Arendt, soprano, and Henri Scott, bass of the Metropolitan, snapped after their rehearsal with the Philadelphia Orchestra for the choral night program at the Spartanburg (S. C.) Festival on May 4. The Spartanburg Herald the next day referred to the duet of Mme. Arendt and Mr. Scott as "a striking feature of the evening" and to Miss Jones' singing of Saint-Saëns Mon Coeur S'ouvre a ta voix as "one of the most appreciated numbers of the evening."

Special Music at the Hall of Fame

George Whitefield Chadwick made an especial setting of a poem by Elmer Ellsworth Brown, entitled Fathers of the Free, which was used on May 5 at the unveiling of busts at the Hall of Fame for Great Americans, on the New York University campus. The piece was sung by a mixed choir from the Oratorio Society and accompanied by a brass quartet from the New York Symphony Orchestra. The choir and quartet later rendered Let Us Now Praise Famous Men, which was composed by Albert Stoessel for this ceremony.

Elizabeth, N. J., Has School Festival

Elizabeth, N. J.—Thirteen schools took part in the Spring Music Festival of the public schools of Union County, N. J., presented in the Elizabeth Armory recently under the direction of Thomas Wilson, director, and Elizabeth Ingalls, and Mrs. M. Stephens, associate directors. The festival was given by a chorus of 3,000 voices and an orchestra of 150 pieces.

Rabinovitch to Play in Europe

Clara Rabinovitch sailed recently for Europe, where she will play in concert in Vienna, Berlin, Munich, Dresden, Paris and London. She will not return to the States until early in November but is planning to give two New York recitals shortly after arriving.

Recent Triumphs of MORIZ ROSENTHAL

ON AMERICAN TOUR 1927

Chicago Herald and Examiner

April 11, 1927

ROSENTHAL'S

GENIUS WINS

BIG AUDIENCE

(By Glenn Dillard Gunn)

Rosenthal began his career as the greatest of technicians. But in his triumphant artistic maturity he is more and more concerned with a noble musical message. His Beethoven accomplished an exposition of the thematic structure of the first movement quite as impressive as the emotional storm of its sweeping movement; a matter technically of rhythm and accents, of contrasts, of details exquisitely refined but never obscuring the great line. The last movement was a triumph of simplicity, of sincerity, of exquisitely poised and balanced tone values and, of course, of a technique that controlled proportions in flawless adjustment.

The Schumann etudes should be played only by Rosenthal. Some twenty years ago, when great pianists were more numerous, several of the noted ones gave it as their opinion that this great work, is the most difficult in the repertoire, not mechanically, but musically. There are no difficulties for Rosenthal, who sustains the somber but lofty mood of the noble work through all its modifications and makes the technical display a mere effortless incident.

As for the Liszt Rhapsodie, even the virtuosity of the orchestra, with its endless variety of resource, seemed pale in comparison with Rosenthal's colossal bravura. The spiritual abandon, the tremendous drama of this much-abused piece, emerged triumphant over the painful memory of a thousand distortions. In its course Rosenthal expounded all the much praised effects of modernism as they pertain to the pedal, to the keyboard, to that limitless world of simultaneous tone color contrasts which are the crowning prerogative of the piano.



Chicago Evening American

April 11, 1927

(By Herman Devries)

ROSENTHAL IS GREAT.

HE IS PRINCE, TITAN,

POET, DREAMER

I sat in the Studebaker, the admiring listener, not the critic. What has criticism to do with such a master? Everything he touches is a revelation of musical beauty, as well as of technical powers quite independent of nomenclature, school or epoch. Such playing is universal and deathless. I heard a group by Chopin, a nocturne, two mazurkas, the C sharp minor scherzo, the C sharp minor valse and the "Chant Polonais." Later I returned in time to hear the concert etude in F minor and the "Hungarian Rhapsody No. 2," with cadenza by himself, by Liszt.

If Moriz Rosenthal is the poetic weaver of dreams, as we heard in the Chopin music, he is the Olympian thunder when he plays Liszt rhapsodies. His trill in the nocturne would put a canary to blush. His scales are as rapid as chain lightning and as clear as a brook, his pianissimo is ethereal, his touch magic and his left hand an exposition of wizardry. With all this no affectation, no pose, no hand in the air for a minute after the last note is touched, no carving of the tone. What a lesson to many teachers and to the virtuoso of the limelight. His was not success, it was triumph.

Management: R. E. JOHNSTON, 1451 Broadway, New York

Knabe Piano

Ampico Recordings

DENVER, COLO.

DENVER, COLO.—String quartet music, formerly regarded as somewhat over-intellectual for the mass of concert-goers, has within the last two seasons become almost popular, and it is not surprising when one considers the large number of splendid quartets now on tour. One of the most interesting of these, the New York String Quartet, was heard at the Denver Auditorium Theater, this event being the final attraction of Robert Slack's concert series for the season. The program was cleverly constructed, opening with From My Life, by Smetana, followed by the Haydn quartet in G minor, and closing with a delightful group: An Irish Melody, by Bridge; By the Tarn, Goossens, and Salterello, Grieg. No less than six additional numbers had to be added for encores, a striking proof of the enthusiasm with which the audience received this splendid organization, whose precision of attack, delicacy of nuance and finished style are well-nigh flawless. The concert was a fitting close to the remarkable series of concerts Mr. Slack has brought to Denver this season.

Blanche Da Costa, soprano, and Florence Denny Morrison, pianist, gave a joint recital at the Hotel Cosmopolitan, this being the final appearance of these sterling artists before going to Europe for several months of coaching and concertizing. Miss Da Costa, as one has grown to expect, presented a delightful program of unusual songs, and sang them with the finished artistry and grace of manner characteristic of her.

Florence Denny Morrison contributed two piano groups with fleet and sure technique, fine tone and musicianly style.

The state contest of the National Federation of Music Clubs took place in Pueblo, the winners—Agnes Davis, soprano, of Denver; Margaret McMillan, pianist, of Boulder; Ralph Fries, tenor, of Denver; and Ilo Hildebrandt, violinist, of Pueblo—were sent to Santa Fe, New Mexico, to compete in the district contest, consisting of State winners from Colorado, Texas and New Mexico. Those victorious this time went on to Chicago to enter the national contest. They were Agnes Davis, Margaret McMillan, Ilo Hildebrandt and Ralph Fries. The Federation of Music Clubs is richly entitled to national interest and support in its splendid work in discovering, stimulating and assisting native young talent. The choice of compositions by American composers as contest numbers is also a big factor in helping to recognize and foster creative American talent. Perhaps the outstanding feature of the Colorado convention in Pueblo was the recital by the American Indian princess Tsianina. Tsianina, who has become a national figure in her splendid presentation of Indian songs, has now acquired the vocal finish to make her recital of these fascinating songs a genuine delight. Her few well-chosen words explaining the symbolic meaning of the songs adds the final touch of charm to the program. Troyer, Cadman, Homer Grunn—who perhaps touches the deepest note of all in his remarkable music of the Indian—and Lieurance were the composers represented. Most of the offerings were still in manuscript form.

The Denver String Quartet offered for the program of its Fifty-sixth Chamber Music Party the Beethoven quartet in G major, op. 18, No. 2, and the Mozart quartet in B flat, No. 15. The Beethoven work was played with fine delicacy and grace of style. The Denver String Quartet excels in the music of Haydn and Mozart, bringing a blithe spirit, clarity of execution, and charming finish to the interpretation.

The Auditorium Theater was filled with the usual enthusiastic audience of Galli-Curci admirers when the famous diva gave her recital here, assisted by Homer Samuels, accompanist, solo pianist, and composer, and Manuel Berenguer, flutist. The program was pleasing from every standpoint, and Mme. Galli-Curci's choice of familiar American songs for her numerous encores was a graceful bit of tact which delighted the audience. A very charming song composed by Homer Samuels added much to the worth of the program. The concert was managed locally by Robert Slack.

Pro Musica presented Maurice Dumesnil, French pianist, in a delightful concert at the Auditorium Theater. The program consisted of twelve preludes by Debussy, interpreted with authoritative signification, and many numbers by Chopin, part of them performed on the Pleyel grand used by Chopin the last years of his life. Not the least interesting part of the evening were the talks about Debussy's music and Chopin admirably given by M. Dumesnil, who proved himself an excellent artist and held the rapt attention of his audience throughout the evening.

The second violin recital of a series of three by Riccardo Forrest was given in the Hotel Cosmopolitan. An excellent program was offered, consisting of Le Trille du Diable with the Cadenza by Ovide Musin, Lalo's Symphonie Espagnole, and a fine group—Turkish March, Beethoven-Auer; Grande Adagio, Glazounow-Zimbalist; Guitarre, Moszkowski-Sarasate; Melodie, Tschaiakowsky and Elves

Dance, Ernst Spiess. The young artist disclosed a broad tone, excellent technique and ardent temperament.

A. M. Oberfelder brought his Artist Series to a brilliant close with a concert by the Chicago Operatic Trio, composed of Myrna Sharlow, soprano; Forrest Lamont, tenor; and Joseph Royer, baritone, excellent artists all. That the duets, trios and solos from operas pleased the huge audience is stating the facts mildly. Encores in plenty were demanded and graciously accorded.

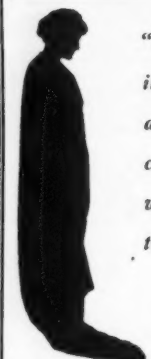
A student program of unusual interest was presented by Hattie Louise Sims, introducing a number of young singers of genuine promise. Among them must be mentioned Mmes. Berry, Clamage, Kendel, Lamb, Pearl Grace and Ruth Stone.

Florence Denny Morrison presented her student, Lois Murphy, in a piano recital, the young artist giving an excellent account of herself and her training in the musicianly way in which she presented her exacting program. Her Bach was dignified and fine, the Chopin group gracefully interpreted, and the modern numbers full of atmosphere. A musical tone, well developed technique, and the ability to get out of a composition its full quota of significance combine to make Miss Murphy a most interesting player.

J. T.

Inkova Club Glee Club Concert

The Inkova Club's seventh annual Glee Club concert was given at the Metropolitan Auditorium on May 9. The club itself is devoted to an appreciation of the out of doors, and it seems the fitting thing that it should have a music club to sing the praise of its devotion, and fitting, too, that the program should hold Mrs. Ross David's faithful music conception of Kilmer's Trees, and Processional, of which Mrs.



"Her voice is recognized for its fine quality and her singing always affords enjoyment. Her clear tones have taken on more warmth and her interpretations are more finished."

The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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David is the author. The andante of Tschaiakowsky's oft heard Fifth Symphony, arranged for chorus, in parts contains all the deep mystery of nature and brings it to us with a sort of reverence. This and the Hymn to the Sun were part of a long program, which included glee club soloists, assisted by Maximilian Rose, violinist. There also were folk dances which added color to the performance.

The Glee Club contains many good voices, and their program was sung with genuine spirit and apparent love of singing, which is in keeping, too, with the motive which binds them together. Ross David directed, and Mrs. David accompanied the club and soloists.

Marcella Geon's Artists Broadcast

Marcella Geon, well known young teacher and coach, who is giving a half hour of music with her artists over station WGL every other Tuesday evening, presented a program of interest on May 10. Miss Geon was at the piano, and with the assistance of a cellist and violinist, three singers offered several selections which "came over" very well. Edith Heussler, who possesses a fine contralto voice of power and is well produced, was heard in an aria and a couple of songs. Then came Helen Wasserman, soprano; although very young, she has unusual poise and sang her well chosen songs with taste. J. J. Scheuch, in private life at the head of a big business, revealed a baritone voice of good quality, with phrasing and diction which were commendable. He added to the pleasure of the half hour, under Miss Geon's direction, which has become so popular with WGL fans.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Tito Schipa, with José Echaniz, assisting artist and accompanist, appeared in a recital as the seventh attraction in the Mildred Gates Series. This is the third consecutive appearance of these artists in San Antonio, but the first time under the Gates management. As he stepped from the wings, Mr. Schipa was greeted with prolonged applause by a vast audience, many of whom were familiar with his marvelous art and voice. One of his greatest charms is his exquisite mezza-voce. If possible he deepened the already fine impression made in his previous appearances by his beautiful silvery quality, his marvelous legato, and his exquisite phrasing and interpretation. Recalls and encores were necessary after each group. Numbers by Mr. Schipa were by Scarlatti, De Luca, Massenet, Lagorgne, Faure, Debussy, Liszt-Schipa, De Falla, Esparrza-Otero, Monro and Bateman. Mr. Echaniz's accompaniments were marvels of perfection, the entire program being played from memory. His solo numbers were given with breadth, beauty, and delicacy of tone, and a technique capable of surmounting any difficulties. He also was forced to give several recalls and encores, and when he entered for his first group, he was greeted with prolonged applause. Many expressed the hope that a recital by these two artists might become a yearly event.

Dubois' beautiful Seven Last Words was given an inspiring rendition on the night of Good Friday before an audience which filled every available space of the huge Auditorium. Many were turned away. The presentation of this beautiful work was made possible by an anonymous gift of \$10,000 by a patron of art. Walter Dunham, well known teacher of piano and pipe-organ, was chosen as the conductor. The chorus numbered 350 and the orchestra 54, with Hugh McAmis, municipal organist, assisting. The soloists were Ruth Rodgers, soprano; Rafaelo Diaz, tenor; and Alexander Kisselburgh, baritone. Each was heard to fine advantage in this beautiful, inspiring music. The chorus and orchestra did splendid work under the most capable direction of Mr. Dunham. Clarence Magee, David L. Ormesher, E. A. Murdock and Otto Hilgers trained units of the chorus in preparation for the general rehearsals. The entire production from every standpoint was a decided success.

S. W.

"Sundelius Pleasured the Listening Ear"

"Sundelius pleased the listening ear," wrote the critic of the Boston Evening Transcript following a recent appearance of Marie Sundelius in concert at Symphony Hall, and in the Boston Post appeared this comment: "Vocally as well as personally she was her usual charming self. The audience was exceedingly fervent in its applause." Other cities to hear this popular soprano of the Metropolitan Opera Company on her recent concert tour were Worcester, Mass.; Providence, R. I.; Bridgeport, Conn.; Hartford, Conn., and Chicago, Ill.

The comments of the press concerning the artist's appearance in the Windy City show with what success she sang there. The Chicago Daily News found that "Mme. Sundelius displayed fine artistry and a voice of beautiful timbre and of clear and high range." The Chicago Daily Journal said that "Sundelius was in excellent voice and the audience was insistent in its demand for encores." The Chicago Evening Post stated: "Mme. Sundelius sang Swedish songs to the delight of the audience. Her voice sounded fresh, the tones soared out through the hall with ample volume, and she was gracious in bearing, so they insisted on encores."

Anna Graham Harris Sings in Montclair

Anna Graham Harris gave a recital at the residence of Mrs. Joseph VanVleck, under the auspices of the Montclair Music Club, on May 10, accompanied by Mrs. E. W. Heilig. The noted contralto sang a program divided into four groups, opening with Rossi's Ah! Rendimi, and closing with English songs by Chadwick, Lehmann, Hier and Beach. Between the two were works by French, German and Russian writers and one by Werner Josten. Miss Harris was in fine voice and there were numerous recalls. She sang four encores—Zueignung by Strauss, God Took From Me My All by Rachmaninoff, Shadow March by Del Riego, and a Scotch melody, Turn Ye to Me. The room in which the recital was given is as large as a concert hall and was crowded.

Engagements for Marion F. Ledos

Marion F. Ledos, soprano, includes the following among her recent engagements: March 2, Junior Auxiliary of Woman's Club of Glen Ridge; 13, Marymount College; April 1, Nova Caesarea Chapter of the D. A. R.; 16, private recital; 27, St. Joseph's Auditorium, New York.

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NEW YORK EVENING WORLD, OCTOBER 23, 1926

REALM OF MUSIC

By Richard L. Stokes

IF AN ACTOR portrayed with equal triumph glittering Mercutio and profound Hamlet, we should no doubt hail him as a prodigy. Musically speaking, that is what Mieczyslaw Muentz, Polish pianist, undertook and brought off with entire success last night at Carnegie Hall.

Had he ransacked the literature of

the keyboard he could scarcely have found works more fitted than his two principal offerings for a display of his talents in the opposite roles of virtuoso and poet. The first was a group of five so-called sonatas by Domenico Scarlatti. The second was Schumann's Fantasia in C Major, Op. 17.

The sonatas, which had almost nothing in common with the form later perfected in Vienna, were brief pieces which Scarlatti himself called "exercices." They were written originally, of course, for the harpsichord during the golden age of that instrument. Transferred to the pianoforte, they have gained warmth and color at the expense of crystal clarity and frosty sparkle.

But they still retain the fleet, graceful alacrity made necessary by the harpsichord's fugitive tone. If a melody was to avoid disaster, it had to move swiftly, like a skater on fragile ice. In case of need, which often arose, an illusion of speed was supplied by means of decorations and flourishes.

To the execution of these redoubtable studies Mr. Muentz brought two of the most expeditious hands now devoted to the piano. His technique, dazzling but never garish, was at its height of brilliance in Tausig's arrangement of the Sonata in E Major—an exploit which caused the audience to forget its etiquette and applaud before the end of a group. It is only fair to add that under the performer's fingers the Sonatas were also indubitably music.

From them he turned at once to a colossal masterpiece of inspiration and passion, the Fantasia. Here the pianist conveyed the rich, deep feeling, the romance and strength, the beauty-haunted imagination which were peculiar to Robert Schumann.

After such a double feat the program could not but decline a bit, with its new Minuet by Labunski, three Fairy Tales of Nicholas Medtner, Faure's Impromptu and four minor works of Chopin. Taking a leaf from Leopold Stokowski, Mr. Muentz played on an unlighted platform in a darkened auditorium.

TRIUMPHS AS SOLOIST WITH THE NEW YORK PHILHARMONIC ORCHESTRA UNDER MENGELBERG

Müntz played the lengthy Brahms Concerto with breadth and brilliant tone. He is one of the most talented and comprehensive of the younger pianists before the public. The rich maturity of his style and a strong romantic sweep of color and feeling infused vitality and a new depth to this rather formidable concerto.

—New York Sun, December 19, 1926.

Mieczyslaw Müntz by special arrangement will, between his concert engagements, give special master classes and individual instruction in piano repertoire at the Cincinnati Conservatory of Music during the concert season of 1927-28; Leo Polshek, assistant.

Two representative criticisms of his last New York Recital.

CARNEGIE HALL
October 22



THE NEW YORK TIMES,
OCTOBER 23, 1926.

MUSIC

By OLIN DOWNES.

Mieczyslaw Müntz Plays.

The many delightful and sparkling pieces that Domenico Scarlatti created for the keyed instruments of his day might well be given more attention by modern pianists. Six of his sonatas opened the recital of Mieczyslaw Müntz last night in Carnegie Hall. They are full of melody and liveliness; the writing has rare spontaneity, and an admirable invention of motives and figures which anticipate virtuosic effects of today. For these compositions the clarity and fleetness of execution and the well-sustained legato which Mr. Müntz has at his command served well. The pieces were fortunately chosen, from the point of contrast and key-color. They were effective, even in the spaces of Carnegie Hall.

Mr. Müntz turned from these compositions to that monument of nineteenth-century romanticism in music, the Schumann C major Fantasia, of which he gave a fiery and genuinely emotional performance—"sempre fantasticamente ed appassionatamente." The composition has everything that is greatest and most poetic in Schumann, and very few of his limitations. The artistic stature of the piece is so noble and it has such a wide arch that the only interpretative boundaries for the pianist are those that reside in himself. Mr. Müntz played with the enthusiasm of his years, his temperament and his virtuosic instinct.

His program was fortunately not too long. The maxim that too little is better than too much applied. After Scarlatti and Schumann there were pieces by Labunski, whose Minuet was played for the first time here, and Medtner, Faure, Chopin. He understands the elegance of Faure and is one of the pianists to whom Chopin remains a supreme poet of his instrument.

A large audience insisted on many encores, and the pianist was generous. The concert was thus prolonged into the night.

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TRIUMPHS AS SOLOIST WITH THE CINCINNATI SYMPHONY ORCHESTRA UNDER REINER

"Mieczyslaw Müntz received tumultuous applause at the close of his interpretation of Liszt's Piano Concerto in A major."—Cincinnati Times-Star, November 30, 1926.

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SPANISH DANCES STILL POPULAR

By Ernesto Berumen

Spain has succumbed to jazz in its social dancing but it still revels in the older dances for which it has long been noted.

There is no country in which dancing enters so vitally into the lives of the people as it does in Spain. Nor is there a country which can boast of a greater variety of dances. From the time they are old enough to walk and run, the Spanish children begin to dance. If they are happy they express themselves in motion. They seem to be born with a sense of rhythm and vent their emotions in the dance naturally and spontaneously.

"Sunny Spain." No doubt the sparkling climate has had an exhilarating effect on the people as regards their dancing. And yet the visitor to Spain is frequently disappointed. He expects to see señors wearing sombreros and playing guitars and the señoritas clad in picturesque colorful costumes with a flirtatious twinkle in their eyes. Instead he finds the men dressed in the conventional attire of his homeland and the women with quite an aloof reserve about them, wearing dresses of a dark or sombre hue. In place of the women being flirts it is the men. There is little left of the old Spain that was. It has become modern or in other words cosmopolitan. But dancing is still a vital part of the life and in this form of expression the people find outlet for their emotions.

It is even done in the church. Spain is one of the few countries in which the Pope allows dancing to be done in the church and this concession was not easily won.

On Easter Sunday in Seville a very beautiful dance ceremony is executed in the Cathedral. Some fourteen young Sevillanos, as they are called, take part. They are clad in picturesque costumes and make their way to the main altar where they sing and dance to the accompaniment of castanets. They intone a kind of prayer to the Virgin Mary and the ceremony is beautiful and effective.

But in the cafes one sees the greatest enthusiasm for the dance. It is usually a solo affair danced by a woman. Several men improvise tunes on a guitar thus forming the basis of the accompaniment while the whole audience gathered around the dancer provides that vital quality of rhythm by either clapping the hands, tapping the feet or playing castanets. The dance is usually not a studied affair but an improvisation, as is the music. The arms play an important part. They are used in a variety of movements and with infinite grace and beauty. At times they are flung about in

utter abandon thus reflecting the moods of the dancer. As she warms to her task the dance becomes more fast and furious and the audience likewise gets worked up to a high pitch of excitement. They will shout either criticism or approval to the performer becoming the while more insistent with their clapping and tapping. If they want greater abandon, as they invariably do, they will yell, "more pep, more pep." Eventually this sort of thing gets into the blood of the visitor from other climes and he finds himself clapping with the rest. It is almost impossible to remain just a spectator to this dance. One must enter into the performance.

Sometimes the dancer uses castanets as do many among the audience. This little instrument is capable of expressing an infinite variety of rhythms and its proper use requires great skill. Castanets consist of small round wooden disks one part attached to the thumb by a strap, the other part held to the flat part of the hand. These two segments are brought together by closing the hand and make a crisp, decisive click. Both hands are used and a variety of effects can be produced. For emphasizing the basic rhythm these castanets are unsurpassed. A skillful manipulator can achieve a roll on them much like the roll on the snare drum although this is considered a difficult feat. Many ornamental figures and patterns of beats are possible while the skilled performer can vary the shading from almost a whisper to a veritable clamor. It would seem impossible that the fingers could move so swiftly as is sometimes the case. And yet manipulation of the castanets which is difficult enough must merely be an accompaniment of the dance. The performer must learn to play on them automatically while going through the intricate dance steps. The difficulty of this will become apparent to any one who tries it.

Most frequently it is a woman who dances, again two women will dance, sometimes a woman and a man. Again six or eight couples will stand in row, the men facing the women. This last is characteristics of the folk dance.

The variety of Spanish dances is almost endless. The Fandango which originated in the South is one of the oldest and most popular. It is performed by a lone dancer or by a couple to an accompaniment of strings, the sharp, rapid clicking of heels and the clatter of castanets. Here is a dance to stir the blood. Once the Vatican threatened to put its ban on the Fandango. Two dancers were chosen to perform before an august assembly. However, the grace and charm of

the dance so pleased those assembled that approval instead of disapproval was secured to the relief of all Spain.

More stately than the Fandango is the Bolero which has the same rhythm as the Polonaise. It is a dance for two, the step is slow and gliding, alluring, insinuating.

The Jota is also quite popular being danced in every province although the steps differ slightly with the locality. It is fast, in waltz tempo and danced to the strumming of guitars, the staccato clacking of castanets and much excitement.

The Zapateado is a most unique dance, performed by a man. He holds his body almost motionless while his feet carry on a rapid tattoo of tapping. The performance is done almost solely with the arms which achieve an uncanny expressiveness, weaving sinuously up and down in a variety of motions.

The Gipsies, in whom the dance is bred in the bone, put fire, animation and abandon into their movements, particularly in the Jaleo de Jerez danced by a supple agile woman with castanets and guitar accompaniment. She darts, bounds, wheels, sways, invites to the haunting melody of an old love song. Here is ecstasy and passion, the Gipsy soul incarnate.

The lure of the dance, it is a potent one to the Spaniard. Dancing is almost as essential to him as food and drink, a part of life.

Grandjany's Record Trip

Marcel Grandjany, French harpist, recently made somewhat of a speed record in fulfilling concert engagements. He appeared as soloist with the Boston Symphony Orchestra at Harvard University on March 3, sailed on the Olympic on March 4, arrived at the Gare Saint Lazare in Paris on March 11, where he was met by his European manager and was immediately packed off to Spain to start his tour of that country. He gave eight concerts throughout the Basque Provinces between March 13 and 25 and returned to Paris in time to give a recital at the Salle Erard on March 31. Mr. Grandjany will spend the summer in rest and concert activities and in September will resume his post as head



MARCEL GRANDJANY.

French harpist, in front of the statue of Massenet in Monte Carlo.

of the harp department at Fontainebleau. He will concertize through France in the fall, returning to America in February. His American tour is booked exclusively by Concert Management Daniel Mayer Inc.

Marie Morrissey Opens New Radio Station

Invitations were recently issued to the formal opening of the new Brunswick-Balke Collender Company studios of Broadcast station WCFL, owned and operated by the Chicago Federation of Labor, Chicago, May 4. Marie Morrissey, contralto, was honored by being chosen to present the opening program of the station with the assistance of the Brunswick Concert Orchestra. Miss Morrissey offered a pleasing list of classical selections and ballads.

May 4 was a busy day for Miss Morrissey, as in the afternoon, assisted by Morton Howard, pianist, she presented a program for the Wilmette Woman's Club luncheon at the Edgewater Beach Hotel. On May 6, Miss Morrissey and Mr. Howard presented a program for the County Hospital at Dunning, Ill., and on May 19 they left for an extensive western tour which Miss Morrissey opens May 27, appearing as guest artist with the Los Angeles Oratorio Society in a performance of Hadley's Ode to Music.

Institute Student Composers

A recital of original compositions by students of the Institute of Musical Art was given on May 14. The program was divided into various sections, composite songs, homophonic (small) forms, polyphonic forms and compositions in the larger forms. The works in every one of these forms were exceedingly interesting, some of them displaying talent and all of them showing really remarkable technique, grasp and feeling for tradition. The names of the composers represented are as follows: Edna Bockstein, William J. Mitchell, Frank A. Widdis, Raymond McFeeters, Sarah Schumacher, Henry Kindlam, Raymond Miller, Ada Fisher, Margaret Malowney, Eugene Kuzniak, Valentine Righthand, Erich Schaefer, Hugo Bornn, Regina Holman, Aaron Hirsch, Estella Levisohn, Efraim Ackerman, Vincent Higginson, Hall Axtell, Dominic Tranzillo, Max Meller, Bela Rozsa, Louise Talma and Ronald Murat.



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Eleanor Spencer has within the last few years established herself as a prime favorite in Europe. Possibly no other American artist has gained such wide European recognition and very few artists in general can lay claim to such an imposing list of orchestral engagements, which have included appearances with the Berlin Philharmonic, the London Symphony, the Dresden Gewerbehaus Orchestra, the Amsterdam Concertgebouw, the Cologne Orchestra, etc., etc. Miss Spencer will continue to tour Europe during the Fall of 1927 and will return to America in January, 1928.

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GOTHAM GOSSIP

N. A. O. GET-TOGETHER DINNER

The National Association of Organists' Get-together dinner of May 10 found a hundred members and guests assembled at Town Hall, and marked what Mr. Sammond called "the most interesting and successful event yet planned and carried out." Many old headquarters' members as well as new people were on hand, president McAll being seated at the main table, with Margarete Dessoff, honor guest, and Lilian Carpenter, chairman, beside him. A Song of Grace, composed by Sammond for the Brooklyn Morning Choral, preceded the dinner, and president McAll read letters of regret from prominent absentees such as Noble, Marks and Whittemore. Miss Coale read an original humorous paper, An Organist's Complaint; a birthday cake with twenty candles (N. A. O. anniversary); a tribute to Tali Esen Morgan, under whom the N. A. O. was formed, with remarks by him; the presentation of Miss Salomon, pianist, and Stephen Hero, violinist, both 1927 gold medal winners—all these were features. Miss Salomon played Chopin's works, showing much taste and talent, and closed with the C sharp major prelude and fugue, playing this with speed, clearness and well defined proportion; President McAll called on Mr. Riesberg for a few words of comment on Miss Salomon's playing, which brought forth Leipsic recollections, Rubinstein and other memories. The ten-year old Stephen Hero played with beautiful tone and astonishing expression, Mrs. Neidlinger accompanying, and received acclaim. Mr. Norton told about the coming twentieth annual convention in St. Louis, August 23-26, and announced four conspicuous organ soloists, namely, Arnold Dann, Marshall Bidwell, Charles Galloway, Charles Courbourn and the Liverpool Cathedral organist, H. Goss-Custard. Cash prizes, a river excursion, and various special features will mark this convention. Miss Dessoff, guest conductor of the Schola Cantorum, gave an interesting talk on her life's work. Rollo Maitland (Philadelphia) was urged to give an improvisation; asking for themes, Mr. Reisberg proposed a little fun in giving the musical letters, B-E-E-F, E-G-G, C-A-B-B-A-G-E, Walter H. Nash providing a further manuscript theme. On this combination Mr. Maitland improvised a sonata in four movements, utilizing the themes in clear and forceful fashion; some of it was truly beautiful.

HERBERT STAVELEY SAMMOND CONDUCTS

The Brooklyn Morning Choral concert of April 5; the Elizabeth Oratorio Society concert of April 27; and the Morning Choral in the Choral Festival Federation of Women's Clubs, Aeolian Hall, New York, April 28, these were conducted by Herbert Staveley Sammond last month. His blind pupil, Ethel Heeren, who won the gold medal in the 1926 Music Week Contest, gave a song recital April 5 in the Wanamaker Auditorium. June 6 Mr. Sammond will present his artist-pupils in a song recital in the new Aeolian Hall.

ELIZABETH K. PATTERSON PUPIL SINGS

Gwyneth Hughes sang the following program for the Pennsylvania Club, Plaza Hotel, May 10, achieving fine success. Es Trocknet Nicht (Beethoven), Erlkönig (Schubert), My Goal (Anne Stratton), and five Welsh songs, with Edward McArthur, accompanist. Mme. Hughes will be the contralto soloist in Utica, N. Y., May 13-14, at the National Eisteddfod. Miss Patterson held her last pupils' recital of the season on May 23, the summer term begins June 27.

LOUIS DRESSLER "WREATHEN" BY RUBINSTEIN

Marking his twenty-five years of faithful service as organist of the Rubinstein Club, Louis Dressler, well known composer, and recently named organist and musical director of the Harlem Reformed Church (succeeding the late Mr. Smith), was presented by the club with a laurel wreath.

RUTH A. GOLDSMITH RETURNS FROM FLORIDA

Ruth A. Goldsmith, pianist, accompanist and instructor, has returned from two years' residence in Florida, where she was very successful in the foregoing capacities. While there she broadcast, and recently played for station WEAF in New York.

SPANISH MUSIC AND SCENES AT WANAMAKER'S

Songs and dances with castanets were featured at the Wanamaker Auditorium by Amalia Molina, May 9-14. Dr. Russell and Mr. Noe giving organ solos, also an Ampico-Rubinstein recording of Albeniz Triana. This characteristic music and dancing, all most colorful, with pronounced Spanish red and yellow decorations, streamers and flags, was all highly interesting; it was followed with scenes both urban and country of Spain, and to judge by the enthusiasm, all Spanish New York was there.

FRATERNAL A. OF M. MEETS

The regular monthly meeting of the Fraternal Association of Musicians was held in the form of a reception to the president, Miguel Castellanos, at Hotel Hamilton. Many notables were there to greet the chairman of the evening, Mrs. E. Bronx Southwick, the speakers and the musical performers. Felicitous addresses were delivered by Mr. Castellanos, Louis Sajous, August Fraemcke, Oscar Saenger, Walter L. Bogert, Dr. Burbank Shaw and Mrs. Southwick. Martha Kovacs, violinist, accompanied by Evelina Pallante, played several solos, and Anna Triputti, soprano, contributed a number of vocal numbers, which were accom-

panied by William Spada. Refreshments were served, and a happy social hour enjoyed.

BARRETT, KITCHENER AND FRENCH TO FONTAINEBLEAU

Ruth Barrett, S. T. O., A. G. O., Vera Kitchener, S. T. O., and Margaret French, S. T. O., will start June 11 for the summer music course at Fontainebleau, France.

DAMBMAN PUPILS CONCERT IN MT. KISCO

Louise and Dolores Gatto, pupils of Emma A. Dambmann, will give their annual joint song recital in Mt. Kisco, May 18, assisted by Lucille Blabe, pianist; Anthony Castranova, violinist, and Camilla Gatto, mandolinist.

ORGANIST RECHLIN IN DETROIT

Edward Rechlin, New York organist, was specially engaged for the May 15 concert of Bach's music in Detroit.

ROSENFELD-CAFE BOULEVARD ANNIVERSARY

Ignatz Rosenfeld, known to many musical people through his original Cafe Boulevard (on Second Avenue), celebrated his seventieth birthday recently with a public dinner at the present Cafe Boulevard; his son, Milton, and daughter, Evelyn, are excellent pianists.

TENOR PESCI SINGS

Anthony Pesci, tenor, gave a concert at Flatbush Republican Club, May 20, completing his engagements for the season; he will have a New York studio next autumn.

GLASSER-COHEN NUPTIALS

Leon Glasser, violinist and teacher, and Hannah Cohen, pianist, were married May 19.

Marie Novello in Tampa

TAMPA, FLA.—Marie Novello, Welsh pianist made her first appearance in Tampa recently, playing Liszt's Hungarian Fantasie with the orchestra and scoring brilliant success. She also played two solos—Gavotte by Rameau, and Chopin's Polonaise in A flat. After each appearance she was forced to respond with an encore. Miss Novello plays with scintillating brilliance and remarkable virility. This was the last of a series of six concerts given by the symphony orchestra under the efficient direction of Joseph Sainton. Much appreciation has been evinced for the artistic success of the season.

Miss Novello was heard in a piano recital on April 29, assisted by Haydn Gunter, violinist. The variety of this program gave her ample opportunity to prove her ver-



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

satility both in technical resources, musical conception and breadth of style. In the andante of the Beethoven Appassionata, she revealed a lovely tone quality, and she played the finale with a rhythmic assurance and dashing brilliance that were truly inspiring. Miss Novello is a sincere artist. Mr. Gunter plays the violin with a master hand and his interpretations always reveal intelligent musicianship. He played one of his own compositions that was exquisite in melody, and was warmly received. Mr. Gunter has been a resident of this city only a few months, but his efforts to assist in the musical progress of these precincts have been outstanding. He is a distinct acquisition to the musical life of Tampa. Mrs. J. C. Miller accompanied Mr. Gunter with sympathy and intelligence. Miss Novello has made a number of successful appearances with Mr. Gunter throughout the state, she has won many sincere admirers and many social functions have been planned in her honor. M. M. S.

Trabilsee Lectures in Brooklyn

Tofi Trabilsee was recently a guest of the faculty at the Standard School in Brooklyn, where he delivered a lecture on voice culture and correct breathing to a full capacity audience composed of students and teachers.

"Perfect breath control," says Mr. Trabilsee, "is one of the most important factors in the mastery of the human voice; more than this, correct breathing is one of the fundamentals of health. Proper placement of the voice and articulation, talent and personality, imagination and full knowledge of the song are all essentials not to be

overlooked; when these are touched off by the spark called genius, we have another Caruso, another Sembrich or Lehmann."

Mme. Raffetta, formerly of the Chicago Opera, artist-pupil of Tofi Trabilsee is appearing in concert in Europe. At present she is filling an engagement in Vienna where she is having great success; she studied exclusively with Mr. Trabilsee.

Mr. Trabilsee presented his pupil, Miss Taylor, in concert at the Masonic Temple on April 30, when the Main Hall was filled. The young artist's program was particularly interesting, showing her careful training, exceptional ability and interpretation she has gained under Mr. Trabilsee's instruction.

Galli-Curci in Cedar Falls

CEDAR FALLS, IA.—Amelita Galli-Curci sang her way into the hearts of 3,300 Iowa people in the college gymnasium at Iowa State Teachers' College. Music lovers from towns for many miles around came to pay homage to one whose fame is internationally acknowledged. About 200 persons who wished to hear her but could not afford the price of a seat thronged the hallways of the gymnasium and heard her through closed doors. Those of the audience who had never before heard her were delighted to the point of ecstasy, and those who had heard her elsewhere declared that, she was at her best.

She was a charming little figure as she stood there upon the stage and thrilled her listeners, first with lovely old Italian songs, then with an "exhibition" number or two in which the amazing range and versatility of her voice showed to advantage, then with a gracious offering of songs known and loved by all.

She sang as her opening number, Star Vicino, a seventeenth century Italian song by Rosa, and followed it with Chi vuol la Zingarella, by Paisiello. The recitative e romanza from Dinorah, by Meyerbeer, came next. She sang Serenata by Tosti as an encore. Then came the famous Lo, here the gentle Lark, with flute accompaniment, which has become familiar to so many people through the Victor records of it. Petite Jeanneton, a spirited little song from sixteenth century French, was her encore number at this time, and was enthusiastically applauded. Her next group consisted of Dein Blau's Auge, by Brahms; Carceleras (in Spanish), by Chapi; Chanson Indoue (Song of India), by Rimsky-Korsakoff, sung in a marvelously beautiful way; and Una voce poco fa, from the Barber of Seville by Rossini. When Homer Samuels, her husband and piano accompanist, struck the opening notes of Last Rost of Summer the audience expressed its joy by a wave of applause. There were two encores—Santa Lucia Lontano (Neapolitan folksong), and Clavelitos (in Spanish) by Valverde.

Homer Samuels played three piano numbers—Prelude eccentric and Reverie by Debussy, and Polonaise Americaine, by Carpenter. The audience liked his winning smile and pleasing manner, as well as his skilled musicianship, and did not hesitate to so inform him by applauding until he responded with May Night, by Palmgren.

Galli-Curci's next group included the humorous Pierrot, by Samuels; the poignant Deep in My Heart a Lute, by Alyward; and Little Birdies, by Buzzi-Peccia. Meyerbeer's Shadow Song from Dinorah, was lovely and breath-taking in the firmness and true-toned quality of the runs and high notes. Manuel Berenguer, her flute accompanist, again assisted.

Then came one delightful encore after another. She pleased the audience immensely by her gracious response to their vociferous applause. Love's Old Sweet Song was the first of these favorites. When she sang Lindy Lou, with an inimitable sweetness and buoyancy, the audience almost cheered. I Cannot Sing the Old Songs, Petit Banjo (Creole folksong), If No One Ever Marries Me, Swanee River and Home, Sweet Home were given one after the other as she was recalled again and again. She finally disappeared, after smiling and bowing innumerable times, but allowed many people to go back-stage and shake her hand as they voiced their appreciation at the close of the concert.

Cedar Falls was especially pleased because the famous singer elected to stay in a local hotel, instead of choosing a hotel in the near-by city of Waterloo as most of the concert musicians have done in the past. J. McC.

Kreisler Has Unequalled Ovations in Madrid

MADRID.—The appearance of Kreisler, after an absence of ten years was a triumph for the famous violinist. Following his recital he played the Beethoven and Brahms concertos, beautifully accompanied by Arbos and the Symphony Orchestra, before the exclusive Association for Musical Culture. Two more recitals, with Michael Raucheisen at the piano, brought forth ovations such as have never been known here before. E. I.

N. A. O. Prize Organ Competitions

\$1,000 cash award is offered by the Estey Organ Company for an original composition for organ and orchestra; \$500 is offered by the Kilgen Organ Company for an organ work in the form of an overture, or of similar proportions; \$100 is offered by The Diapason of Chicago for an essay, and all particulars concerning these cash prizes may be obtained through the executive offices, care Wanamaker Auditorium, New York.

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BALTIMORE PRESENTS METROPOLITAN OPERA COMPANY WITHOUT A DEFICIT

City Proud of the Result of Its Efforts—Lyric Crowded at Each Performance, Including all Standing Room—Yearly Visits Now Hoped For

BALTIMORE, Md.—Lovers of music are digging their way out of the excitement that attended the first visit of the Metropolitan Opera Company to this city in fifteen years. Once again is Baltimore patting itself on the back because the guarantors were not called upon to furnish anything to make up a deficit. In view of the fact that Baltimore's largest available hall, the Lyric, can accommodate less than 2,000 people, and that it was necessary to have about 500 standing for each performance in order to meet the guarantee, the city has a right to be pleased. Certainly if the success that attended the recent four performances by the Metropolitan is any criterion, yearly visits by this company may be expected.

Turandot was the opening performance, and from a scenic and novelty standpoint it was the big night of the four. The singing of Florence Easton in the title role and Edward Johnson as the unknown prince set a high standard for the remaining performances. The work of the chorus, which was excellent throughout the short season, undoubtedly reached its peak during the performance of the last Puccini opera. Il Trovatore, on the second night, attracted another capacity audience and Rosa Ponselle as Leonora scored a tremendous success. This artist, who appeared here during the winter in recital, added hosts of admirers by her operatic performance. Martinelli sang the tenor role and vied with Miss Ponselle for the honors.

Another Verdi work, Rigoletto, was the third opera, with Galli-Curci singing Gilda, Gigli the Duke, and DeLuca the title role. The closing night offered a double bill, La Boheme and Cavalleria Rusticana. Generous cutting of the former made it possible to give both performances in one evening. With Lucrezia Bori singing Mimi, the locally popular Louise Hunter as Musetta, Johnson as Rodolfo, and Scotti as Marcello, it can readily be understood why La Boheme was a delight throughout. In the Mascagni work Armand Tokatyan, Lawrence Tibbett and Miss Ponselle sang the principal parts. Tokatyan is a favorite here; Tibbett scored heavily as did Miss Ponselle. "Billy" Guard, the veteran press representative of the Metropolitan, has a great time, for "Billy" still calls Baltimore home, albeit he has been with the Metropolitan forces for nigh on to thirty years.

MUSICAL SEASON NEARS END

With the closing of this short season by the Metropolitan, Baltimore's musical year is at an end, except for one or two local events of more or less minor interest. The season, as a whole, has been successful and many prominent artists were heard in addition to series of concerts by the Baltimore, Philadelphia, New York, Philharmonic and Boston symphony orchestras. All of these orchestral organizations will return next season, the Philharmonic having increased its course from three to five appearances.

The closing concert by the Baltimore Symphony Orchestra

had local flavor from start to finish. Herbert Sokolove, winner of the recent municipal contest for violin students, was the soloist of the evening, and his work was productive of the most favorable comment. David S. Melamet's Festival Cantata, Columbus, was sung in admirable style and the local composer was given an ovation. Director Gustav Strube came in for the usual applause for his effective conducting. The orchestra has just finished its twelfth season and Mr. Strube, who has been the director from the start, deserves the highest praise for bringing the organization up to its present high standard under rather trying circumstances. The high honors won by Hilda Hopkins Burke, soprano, and Robert Wiedefeld, baritone, at the recent Federation finals were a source of pleasure to this city's music colony. Both are students of George Castelle, the popular singing teacher of the Peabody Conservatory.

Recent recitals were given by Mme. Jeritza, of the Metropolitan, and Richard Bonelli, baritone of the Chicago Civic Opera Company. Both are artists of the highest rank and their recitals merited the large audiences that were present.

Fred Huber, who put over the successful appearances of the Metropolitan and Chicago Civic Opera companies, managed the Baltimore Symphony concerts, and attended to his multitudinous duties at the Peabody Conservatory, is taking a short rest before assuming his duties as Municipal Director of Music and arranging for the concerts of the municipal and park bands for the summer season. With it all, Fred is the director of WBAL, Baltimore's super radio station, which has established a high name for itself through its excellent musical offerings. E. D.

Cesare Sturani's Musicale

Several of Cesare Sturani's pupils appeared at a musicale at his studio on May 8. Mr. Sturani's spacious teaching rooms afford a delightful place to hold such gatherings and on this particular afternoon many of the maestro's distinguished friends were present to hear the excellent program. It was a showing of seven very fine voices which have been assimilating the methods of Mr. Sturani, whose chief stress in singing is sonority of tone and smooth cantilena.

Those who participated were: Samuel Bunin, delivering with a deep bass Beethoven's In questa tomba oscura, the voice being both very resonant and of good range; Miss Gangler, whose classic selection was The Last Rose of Summer, from Martha, which she sang with good taste and with an excellent command of the legato in the high tessitura; Laurette Othola, who is the possessor of a beautiful, rich instrument of even scale and who gave the arias from Samson and Delila and Herodiade; Mary Rose Walsh,

who has been appearing with Shubert productions and whose lovely lyric soprano shows remarkable strides since last heard, especially in the charming I Know a Lovely Garden, which was sung with dash and spirit; Mrs. Sidney Clamen, who gave two delightful soprano selections—Stornello by Cimara and Sadero's In Mezzo al Mar—her first offering being especially delightful for other than her vocal mastery she gave the selection a warm interpretation; Floria Armstrong, who found particular favor in Hagemann's Do Not Go My Love, exhibiting a voice rich and full and catching the spirit so typical of the composer, this also being true of her other selection, In quelle trine morbide from Puccini's Manon; Lehman Byck, who is the young tenor who had much success as the juvenile in Americana this season and who on this occasion sang Pergolesi's Nina, Wintter Watts' Blue are her Eyes, and Deems Taylor's Plantation Song. Mr. Byck shows genuine artistry in his work, for besides a pleasing tenor, his singing is backed by an innate musicianship and a well guided fund of temperament. His singing on this afternoon showed the ease and poise of the experienced artist.

The program opened and closed with duets by Antoinette La Farge and Elsie Reign, who are both at present appearing in Maritza. Miss La Farge is a dramatic soprano of no mean ability and Miss Reign has a gorgeous, opulent contralto. Their opening selections were Abschied der Vogel, Hildach, and the duet from Delibes' Lakme, while the two very enjoyable closing duets were Still wie die Nacht, Gotze, and Brahms' Gypsies. Ina Grange was at the piano for all the musicians and to her is due no little credit for much of the artistic balance of the afternoon. After the program refreshments were served and the ever gracious Mr. and Mrs. Sturani greeted their many friends.

Soder-Hueck Tenor in Demand

Joseph Hempelmann, whose beautiful tenor voice created a fine impression when he acted as soloist with the National Opera Club at the Waldorf, has been filling a number of dates of late. On Saturday last he sang with the Lyra Male Chorus Society of Elizabeth, N. J., giving the Preislied from the Meistersinger, Wagner; Adelaide, Beethoven; The Great Awakening, Kramer, and others. He was obliged to add several encores. The week before, the tenor appeared in New Brunswick, N. J., Brooklyn and Hoboken. Mr. Hempelmann devotes all possible time for study under Mme. Soder-Hueck's direction.

Stracciari in Un Ballo in Maschera

The Consolidated Grand Opera Company presented the seldom heard Un Ballo in Maschera at the Mecca Temple on May 11, with Riccardo Stracciari. The celebrated baritone, who still possesses one of the best voices of his kind, was the center of interest and received a rousing reception. He sang well and with all the artistry which is associated with him. Although one is always glad to hear Stracciari—and the times are not so frequent—one was sorry to see him surrounded by such a mediocre company. Baccolini conducted—with too many mannerisms.

Recent Triumphs of MORIZ ROSENTHAL

ON AMERICAN TOUR 1927

Chicago Daily News

April 11, 1927

PIANIST'S RECITAL PROVES SENSATION

Austrian Virtuoso Reveals Herculean Power; He's a Real Magician
(By Maurice Rosenthal)

Nothing short of sensational was the piano playing of Moriz Rosenthal, Austrian virtuoso, at his recital in the Studebaker theater yesterday afternoon. . . . Not only is Rosenthal a master of the piano keyboard, but he has put original methods into his use of the pedals, so that his dynamic effects are often unique and surprising.



Photo by Underwood & Underwood

Chicago Daily Tribune

April 11, 1927

ROSENTHAL GIVES NEW CONCEPTION OF PIANO PLAYING AS FINE ART

(By Edward Moore)

It is perhaps as well that Moriz Rosenthal's piano recital did not come until late in the musical season. Having heard him yesterday afternoon at the Studebaker, one is able today to renew faith in the art of piano playing and in the piano itself as an instrument of good cheer.

The control that he exercises over the keyboard, its deft, certain delicacy, can only be likened to the control of a great surgeon or a champion billiard player. With them a pair of human hands is directed and trained into unbelievably specialized expertness, and with Mr. Rosenthal the case is quite as wonderful.

That sort of expertness means much more than the ability, more even than Mr. Rosenthal's ability, to put many notes with lightning rapidity into their proper places. It means that each note in spite of its rapid flight means something entirely definite in relation to itself and the other notes around it.

Wherefore, having been engaged with other musical events until Mr. Rosenthal was well into his program, I can bear witness that his Chopin playing was shimmering delight, that he coaxed more beauty out of Schumann's "Etudes Symphoniques" than any one has done in my hearing since the days of Mme. Teresa Carreno, that his Liszt, the Concert Etude in F minor, and the second Hungarian Rhapsody, were ornamental, colorful and passionate, and did not in the least follow their ordinary course of sounding like difficult stunts for aspiring students.

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ARTISTS EVERYWHERE

Elsa Alsen recently returned with numerous excellent press comments covering her appearance in Buffalo as soloist with the Cleveland Orchestra. Mme. Alsen will continue her concert work until late summer and will have very little vacation, as she was booked for a Chicago appearance early in May, two concerts in June in Cleveland under the direction of Bruno Walter, one in Atlantic City in July, three in California in August, to be followed by opera engagements in San Francisco and Los Angeles in September and October.

Gustave L. Becker announces his usual summer Normal Course for Piano Teachers during June and July. Mr. Becker has many new ideas regarding piano instruction, combining theory with practice. Composer, pianist and thinker, his instruction is based on psychology as well as experience.

Frederic Baer sang at the Keene, N. H., festival, on May 12 with Lillian Gustafson, soprano; Grace Leslie, contralto, and Ernest Davis, tenor. *Cavalleria Rusticana* was the offering. This quartet has been doing the rounds of spring festivals, including Halifax, N. S., in the Mascagni opera; following this the quartet appeared with the Truro, Nova Scotia Choral Club.

Bruce Benjamin, tenor, sailed for Europe on May 13, and will remain abroad all summer for study in Germany and Italy interspersed with some concerts. Mr. Benjamin has finished a season which has included recitals in New York, Boston and Chicago and appearances in Albany and with the University Club of New York. Just before sailing he sang the tenor part in Robert Braine's new opera, *The Wandering Jew*, in connection with the first reading of the work at the studios of Arthur A. Lawrence. Mr. Benjamin begins his next season early in the fall which, as usual, will be managed by Baldini & Tremaine.

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, has announced that important feature of next year's activities will be the presentation in the spring of *The Passion According to Saint Matthew* by John Sebastian Bach. This work will be given in Calvary Presbyterian Church, Philadelphia, and the chorus will be supported by an orchestra from the Philadelphia Orchestra and adequate soloists. The first concert, as heretofore, will be of miscellaneous character, and will be given in the ballroom of the Bellevue-Stratford in January.

Alexander Brachocki, Polish-American pianist, will have a very busy season, which will open with his first New York recital on November 13. This will be followed by a Chicago recital on November 20 and appearances in other cities, which will include Cleveland, Buffalo and Detroit, and a second recital in New York on February 5.

Henry Clancy included the following among his April engagements: 19, soloist with The Nyack Glee Club; 21, soloist with the Men's Glee Club of Mount Vernon, N. Y.; 24, Sunday Afternoon Musicales with Kathryn Platt Gunn, violinist; 26, concert at First Baptist Church, Montclair, N. J. Following the tenor's appearance in Mount Vernon, The critic of the Daily Argus stated that "Henry Clancy delighted the audience with his delicacy of phrasing and the melodic characteristics of his voice, his technical precision and finesse. In the Silence of the Night by Rachmaninoff and Purcell's Passing By were particularly beautiful, and Londonderry Air, a well known song, proved to be popular numbers with the audience and led to an encore, the popular Duna."

Calvin Coxe, tenor, and Mrs. Coxe (Amy Ellerman) motored to Southampton, L. I., where he sang *The Creation*, April 28, providing a little recreation for the Coxe-Ellerman couple after their strenuous season.

Esther Dale, soprano, **Anton Rovinsky**, pianist, **Jerome Swinford**, baritone, and **Katherine Gorin**, pianist, will be heard in a new concert series that has been added to the New York suburban programs for next year by the music loving citizens of Port Washington, L. I. This series will begin early in October.

Frances Duff gives instruction at her New York studios to many actors, singers, teachers and public speakers, and that she has been highly successful in this work is evident from the many tributes she has received from prominent personages. Sarah Bernhardt declared that Miss Duff's knowledge of the theater is incomparable; David Belasco referred to her as a great teacher, and Henry Miller wrote that the few lessons he had taken from Miss Duff had given him an understanding that has been of great benefit to him. Ina Claire pays this tribute to the well known pedagogue: "... But I do know and I say unhesitatingly that I personally have learned more about the technic of acting from Frances Duff than from any stage director with whom I have ever worked. So far as I know she is the only person in this country who teaches the fundamental classical principles of dramatic expression as taught at the Conservatoire in Paris and the Conservatoire is still considered (even by the Russians) 'The Great School.' I only hope in the years to come my work may prove a credit to the school of Frances Duff."

Amy Ellerman was contralto soloist in *The Rose Maiden* and *Hymn of Praise*, in Flushing, L. I., May 12, under direction of John Norton. She sang solo parts in *Tale of Old Japan* and *Stabat Mater*, May 24, for the People's Choral Society of Staten Island, L. R. Littlefield, conductor.

Anne Elliott, soprano, and **Cyril Pitts**, tenor, with **Mary Ludington**, accompanist, gave an enjoyable program in Guild Hall, New York, May 18. The tall and fair Miss Elliott showed a voice of range and expressive character; her German enunciation is excellent. Early American and Old English songs, in appropriate costume, were charming. Beautiful flowers were presented her, with recalls. Mr. Pitts has a promising tenor voice and sang an operatic aria and songs by modern composers with style and expression; both singers are from the Klibansky studios.

Gitla Erstinn's recent appearance in Richmond, Va., inspired the critic of the News Leader to state that "There was never any uncertainty about Miss Erstinn's success. She has a brilliant voice of delicate texture, clear vision and definite purpose, added to these is modesty and charming personality."

The Fiqué Choral gave a benefit concert under Carl Fiqué's direction, April 26, at the Congregational Home on Linden Boulevard, Brooklyn, when the full choral forces sang numbers, interspersed with solos sung by Edith Stich,

Mary Pendlebury, Elena Merrill, Eugenie Lahm, Virginia Hartman and Eugene Bishop. The principal selections were from Fiqué's comic opera, *The Return of Cleopatra*. Katherine Noack Fiqué played the piano accompaniments.

Anna Graham Harris, contralto, sang recently at Rutgers University with the combined chorus of Rutgers University and the New Jersey College for Women. The program was devoted to works by Bach and Handel.

Edward Johnson recently appeared with the Metropolitan Opera Company in *La Bohème* in Baltimore, Md., and in commenting on the performance the Baltimore American declared that "Johnson's Rodolfo was superbly sung throughout, but especially so in the Romanza of the first act, at the close of which he received a real ovation, and in the duet with Mimi in the same act." And according to the Baltimore News, "Johnson was a peculiarly delightful Rodolfo. His voice once again aroused enough cheers to choke even the most impatient of conductors."

Wilfried Klamroth, New York baritone and vocal instructor, recently sang a program of songs in Poughkeepsie, giving great pleasure.

Myra Hess, pianist, and **Yelly D'Aranyi**, violinist, are booked for two joint appearances in Havana, Cuba, during January. This excellent combination of artists also will be heard in New York and other cities next season.

Suzanne Keener sang in Baltimore on April 25 in joint recital with Richard Bonelli, and in commenting on the appearance the critic of the Baltimore Sun stated: "That Miss Keener has a real coloratura voice there is no doubt, but in her singing she evinced the possession of more warmth than is generally accredited to a coloratura soprano. She is gifted with a large amount of temperament, is dainty in her presentations and possesses a charming and graceful personality. In the opening number, *Aria* from *The Barber of Seville*, the singer gave an excellent interpretation. She achieved her most pronounced success, however, in the group of French songs. Even in these songs the artist showed the fluency and flexibility of her voice, and it was delightful to observe the amount of imagination she introduced into them." Miss Keener was equally successful when she appeared recently in Poughkeepsie, N. Y.

May Korb was selected as soloist for the concert given by the Portland Municipal Orchestra, Charles Raymond Cronham, conductor, in Bridgton, Me., on April 26, and judging by the comments in the Portland Evening Express Miss Korb scored a distinct triumph. "Her voice was of crystal clarity, said that daily, 'flexible and perfectly responsive to the mood of singer and song, and she put deep feeling and interpretative charm into her offerings.' Another recent engagement fulfilled by Miss Korb was at the annual spring concert of the Portland Rossini Club, on April 28.

"**Marie Stone Langston's** sympathetic contralto was exactly suited to her parts," said Archie Bell in the Cleveland News in reviewing the performance of Bach's *Passion According to St. Matthew* given recently by the Greater Lutheran Choir in the Masonic Hall. Wilson G. Smith, in the Press, declared that "Mrs. Langston in her allotted arias disclosed a voice of rich and voluminous quality, which she used with artistic appreciation." "Marie Stone Langston," said James H. Rogers in the Plain Dealer, "had a lot of singing to do, and disclosed not only a voice of noteworthy warmth and volume, but also, in common with her associates, a sensitive perception of the interpretative requirements of her task."

Rudolf Laubenthal, tenor of the Metropolitan Opera Company, who is now singing Wagnerian performances at Covent Garden, London, will return to this country early in September to appear in four *Tristan* performances with the Los Angeles and San Francisco Opera Companies. This engagement is prior to his opera duties at the Metropolitan.

Sylvia Lent, violinist, will close her fourth American concert season on June 26 at Lenox, Mass., where she will give a recital for the newspaper editors and publishers of New Jersey at the 71st annual meeting of the New Jersey Press Association. This will be Miss Lent's third appearance in three consecutive years before the New Jersey Press Association. Miss Lent has appeared this year as soloist with the Philadelphia, Detroit and Metropolitan Opera House orchestras, and has been heard in recitals in Atlanta, Ga.; Madison and Milwaukee, Wis.; Buffalo, Syracuse and New York, N. Y.; Washington, D. C.; Philadelphia, Chambersburg and Greensburg, Pa.; Providence, R. I.; Hartford, Conn.; Baltimore, Md.; Clifton, N. J.; Painesville, Ohio, and many other cities. On February 20 she made her first appearance on the air in the Atwater Kent radio hour.

Grace Leslie appeared again this season at the Halifax, Nova Scotia, festival, followed closely by a similar appearance in Truro, N. S. On May 12 the contralto, with the other members of the Halifax and Truro quartet (consisting of Lillian Gustafson, soprano; Ernest Davis, tenor, and Frederic Baer, baritone, in addition to Miss Leslie) appeared at the Keene, N. H., festival, in the presentation of *Cavalleria Rusticana* by the Keene Chorus Club, as one of the features of the Keene Festival.

Judith Litante, soprano, was scheduled to give a concert in Paris on May 17 in the Salle Comedie. Her program comprised interesting selections of the old school, and modern English, French and Italian numbers. Edgardo Carducci-Agustini was the accompanist and Mr. Cahuzac played the clarinet obligatos for two Arthur Bliss selections.

Marie Miller, harpist, gave recitals in Flushing, L. I., and at the International House, New York City, on April 25 and 27. On the morning of May 8 she played several solos at the Broadway tabernacle and in the evening she was heard at a musicale at the home of Mrs. J. J. Edwards, both of these engagements being in New York.

Mary Miller Mount, pianist, and **Anna Adams**, so-

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prano, appeared in recital at Juniata College, Huntington, Pa., on April 28.

Marie Nicholson, soprano pupil of Alice Lawrence Ward, was soloist at the New York University concert given in the Goldman Band Stadium on May 12; her big dramatic soprano voice made a fine effect.

N. Lindsay Norden's program of music for the past three Sundays at the Second Presbyterian Church, Philadelphia, where he is organist and director, was as follows: May 8, Old Hebrew Music; May 15, Music of Older Masters, and May 22, The Holy City.

Elizabeth Kelso Patterson announces one free vocal scholarship for the summer term, July 27-August 1. Her studio musicale, April 30, presented the following pupils: Florence Holland, Estelle Leask, Louise Watson and Helen Bates, sopranos; Gwyneth Hughes and Eleanor Herrington, contraltos. The program was most interesting. Miss Patterson is busy (by appointment) hearing voices for the summer term.

Fred Patton, whom the critic of the New York American described as "a fine example of what America can produce in bass-baritones" following the artist's performance as Hagen in *Götterdämmerung* with the New York Symphony Orchestra under the baton of Walter Damrosch, returned recently to Hackensack, N. J., for a reengagement with the Woman's Choral Club, and according to the Bergen Evening Record, "Patton scored another success, as was expected. His brilliant work a year ago brought him back again and he was given a splendid welcome."

George Perkins Raymond was reengaged for the performance of Haydn's *Creation* at Plattsburg, N. Y., on May 27. He made such a success with the tenor role last year as to warrant his assumption of the same part at this season's repetition of the immortal oratorio. His renditions of the tenor parts in *Elijah*, *Creation*, *Dream of Gerontius* and *Crucifixion* have brought him prominently before the musical world. Mr. Raymond is also enjoying favor as a concert singer, this season finding him busily engaged in many cities. He will wind up his activities the end of May and then motor to California for the summer to select and prepare a quantity of songs by American composers for use next season.

Elliott Schenck conducted a rehearsal in April of his overture, *The Arrow Maker*. It was recently played by one of New York's orchestras, and was performed at the Stadium concerts, and by the Volpe Symphony Orchestra, in New York, as well as by symphony orchestras in Boston, Philadelphia, St. Louis and Cincinnati.

Ruth Shaffner, soprano, recently of the Pacific Coast, has met with success in the East since her arrival in New York last year. Her singing in *The St. Mathew Passion* of Bach, given at St. Bartholomew's Church on April 13, caused much favorable comment, and as a result a number of engagements have been secured for the coming season. Miss Shaffner appeared as soloist at the Schubert Omnipotence at the Manhattan Opera House on April 14. April 10 she was heard at the Annual Spring Festival of Music at the Church of Our Saviour, Brooklyn, singing *Hora Novissima* of Parker, and was immediately reengaged for the program of Christmas music on December 18. Miss Shaffner will spend the summer in Europe, studying and attending festivals. She has been reengaged for the coming year at St. Bartholomew's Church and at Temple Beth-El.

Edwin Swain had an appearance recently with the Chaminade Club of Brooklyn before an audience of 3,000 people who applauded him so enthusiastically that half a dozen encores were given. The baritone had a similar success when he appeared in Orange, N. J., at Grace Church. May 17 he was soloist at the debut concert of Charles Kitchell's Choral at Chickering Hall, New York, and on May 27 he is singing *The Creation* at the Plattsburg Festival for the fourth consecutive time. June 4 Mr. Swain will fulfill his third engagement in two years in Greenville, N. C.; June 7, Asheville will hear him for the first time, and on June 9 he will sing in Suffolk, Va. June 15 the baritone is scheduled to leave for Southampton, where he will spend the summer and prepare his repertory for next season. There also will be a few concert engagements during the warm months.

Marie Tiffany appeared on the evening of May 3 at the City Hall Auditorium as soloist with the Municipal Orchestra of Portland, Me., Chas. Cronham conducting.

Rose Tomars announces she will continue vocal instruction throughout the summer, owing to many requests for her teaching; the Tomars pupils are prominent in the concert, recital and opera fields. Inquiries concerning the grand opera organization in which Mr. Tomars is interested show extensive interest.

Donald Francis Tovey, English pianist-composer, will return to America for the month of January next year, when he will give four subscription concerts in New York and two in Boston. He will be heard in some of his well known historical programs.

Alice Lawrence Ward's May tea, on May 7, brought forward many interesting young singers, including two professionals—Isla Robb, mezzo-soprano, and Veronica Wiggin, contralto. Others who gave pleasure to the large number of listeners were, Francis Gentile, Katherine Ayers Green, Elsie Van Duyne and Ethel Cohn, sopranos, and Jessie Baker, mezzo-soprano. The prominence and prize winning qualities of Ward pupils were well demonstrated in the recent Federation contests.

Bertha Vaughn presented her artist-pupil, Annine Mueller, mezzo soprano, in recital in Chickering Hall, Los Angeles, on April 13. She was accompanied at the piano by Homer Simmons, two of whose songs she programmed, *Sevilla* and *Stairways*.

Reinold Werrenrath sang on the gala Atwater Kent program on May 1 and departed immediately for Huntington, Pa., where he gave a recital under the auspices of the Civic Club on May 5. The Drexel Institute in Philadelphia followed, on May 7, and on the following evening he was one of the many stars featured on the several N. Y. A. programs given throughout the city to swell the coffers of that organization's sick fund. May 19 Mr. Werrenrath sang at the country Club at Sewickly, Pa.

Sullivan Pupil Featured

Dorothy Fitz Gibbon, pupil of Dr. Daniel Sullivan, recently stepped from the ranks of the chorus to the role of prima donna in the successful musical comedy, *The Ramblers*. Miss Fitz Gibbon replaced Marie Saxon, on

short notice, when the star was taken suddenly ill. Miss Fitz Gibbon, who played the part for two weeks, met with such remarkable success that she was immediately offered a leading part in a forth-coming fall production. The young lady has a soprano voice of most unusual compass, as her range extends to the C one octave above the C in alt.

Chicago Musical College Catalog

Happy indeed is an institution which has at its head a good business man. Although it is said everybody can be replaced, international as well as local enterprises reach their pinnacle only under excellent management. The Chicago Musical College, which occupies a unique position among the music institutions of this country, has grown by leaps and bounds since Carl D. Kinsey took charge of this internationally known school.

Manager Kinsey never postpones until tomorrow what can be accomplished today. He wants his assistants to work assiduously, as he himself is an ogre for work. Up early in the morning, he is often at the school before any one else, and by the time the force has reached the Chicago Musical College building he has already done a great deal of work.

The above may seem to have little to do with the headline, which pertains to the review of the Chicago Musical College catalog that has just been issued from the press. However it has a great bearing on the subject under discussion, for if it were not for Carl D. Kinsey and President Herbert Witherspoon this document for 1927-28 could not have been issued in the middle of May. By the time these lines see cold print, thousands of prospective students, teachers and persons interested in knowing what is going on at the Chicago Musical College will have received through the mail the beautifully gotten-up fall-winter catalog of the Chicago College.

The faculty of the school remains identically the same, with a few worthy additions. Myrtle Hahn and Dorothy Kastler have been added to the piano department. Arch Bailey and Betty Baker are newcomers in the vocal department, and two new violinists—Raphael Spiro and Mary Towbin—will reinforce the already strong violin department.

Besides containing various illustrations of the Chicago Musical College building, reception rooms, auditorium, dormitory parlor, president's studio and office, and the Chicago Musical College Symphony Orchestra and conductors, the catalog contains also pictures of the Moeller theater organ and two Wurlitzer theater organs installed this year at the school, besides the pictures of prominent members of the faculty so well headed by Herbert Witherspoon, president. Looking at random one notices the photographs of Florence Hinkle, Isaac Van Grove, Richard Hageman, Pasquale Amato, Aurelia Arimondi, Vittorio Arimondi, Graham Reed, Arch Bailey, Helen Wolvort, Gordon Campbell, Percy Grainger, Alexander Raab, Edward Collins, Boguslawski, Viola Cole-Audet, Maurice Aronson, David W. Guion, Charles H. Demorest, Henry Francis Parks, Charles M. Courboin, Max Kramm, Prof. Leopold Auer, Leon Sametini, Max Fischel, Maurice Goldblatt, Wesely LaViolette, Laura Drake Harris, Lester Luther, Libushka Bartusek, and others.

The catalog can be had by writing to the registrar of the school at 70 E. Van Buren Street, Chicago.

Amato Reappears in Opera

After an absence of many seasons from opera, Pasquale Amato appeared in a performance of *La Gioconda* with the Puccini Grand Opera Company in the Academy of Music, Philadelphia, on May 14. Needless to state the famous baritone was greeted with great enthusiasm and recalled many times. In commenting on the performance one of the Philadelphia critics stated that "Mr. Amato's voice was rich and powerful, especially in the middle and upper registers, while in the matter of sheer art in characterization, acting and facial expression there has not been a Barnaba here in years who even approached his work. The barcarolle of the second act was superbly sung, although the tempo was unusually fast, and Mr. Amato scored equal success in the great monologue, *E danzai su lor Tombe* in the first act, and in the subsequent ensemble number, especially the duet with Enzo."

Westchester Competition Festival Winners

The third annual Westchester Music Festival was held in Yonkers on May 5, 6 and 7. During this period the choral units of the county who were members of the Westchester Choral Society gave an exhibition of their year's educational work, which took the form of a contest. Prior to these were vocal and instrumental solo competitions, the winners of which appeared at the competition festival. The results of this competitive festival were as follows: opening night, large mixed chorus, winner—Mount Vernon

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BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—One of the most unique and interesting musical organizations in the country is the Kiddie Band of Tuscumbia, Ala., composed of little children from four to seven years of age. In their attractive uniforms of red coats, trimmed with brass buttons, white pants, and red caps with black visors, crowning curly heads of gold, or brown or black, they are a delight to the eye of the beholder, and because they have not reached the age of self consciousness, they know nothing of stage fright.

At the signal from their leader they march out onto the stage and take their places, looking down at the audience that confronts them with the curiosity of childhood. The little leader wields the baton like a veteran, and his back suggests a miniature Sousa. The band has been magnificently trained, keeping absolutely together. Their sense of rhythm could challenge Whiteman, Lopez, or any other jazz king. With drums and bells and triangles they manage the syncopated time beats perfectly.

At the Tri-State Fair held in Memphis they played before an immense audience of people gathered from the three states of Arkansas, Mississippi, and Tennessee. Later they came to Birmingham and played before the convention of the Alabama Federation of Music Clubs.

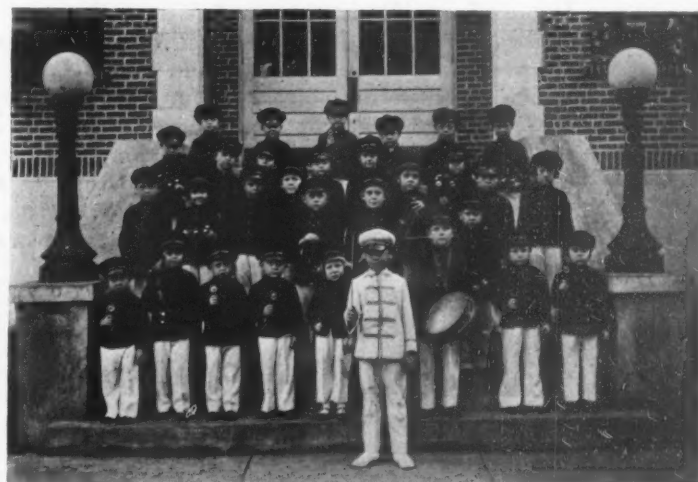
The perfection of their training is due to Lide Williford, a musician and teacher of Tuscumbia, who has specialized in kindergarten methods. She claims that she could have done nothing without the splendid cooperation of the parents. Certainly she has developed an unequalled children's musical organization. A. G.

Ralph Angell Finishing Busy Season

Ralph Angell will shortly bring his season to a close, one of his final dates having taken place in Hartford, Conn., May 18, when he accompanied Francis Macmillen. During the season Mr. Angell has assisted the following artists on tour and in New York: Francis Macmillen, Luella Melius, Richard Crooks, Charles Hackett and Hans Kindler.

THE KIDDIE BAND OF TUSCUMBIA, ALABAMA.

The Kiddie Band, composed of thirty children ranging in age from four to seven years, is a unique organization of youthful talent. They wear uniforms of red jackets trimmed with brass buttons, white pants and red caps. The leader is all in white with brass trimmings, and uses his baton like a veteran. They played at the Tri-State Fair in Memphis before a huge audience and received thunderous applause. They played in Birmingham, Ala., at the convention of the Alabama Federation of Music Clubs, and won great enthusiasm. They were organized and trained by Lide Williford, of Tuscumbia, Ala. (See Birmingham letter on this page.)



THE PICK OF THE PUBLICATIONS

Piano

(Oliver Ditson Co., Boston)

Selected Exercises from the Daily Studies of Tausig-Ehrlich, edited by L. Leslie Loth.—Piano students know that Tausig was one of the great figures in the pedagogical field of piano and that his exercises were especially invented for the purpose of developing the ability to play a set musical pattern through all the different tonalities of the keyboard. While the scheme has done much in the advancement of technical dexterity, it has its closed issues in that many students have not the theoretical knowledge necessary for the development which Tausig intended. Mr. Loth's experience in teaching has been the background upon which he has based his choice of these exercises, endeavoring to eliminate the ones which have produced the greatest amount of result with the least expenditure of time and energy, and these have been written out and fingered, and follow the order in which they appear in the Daily Studies. Mr. Loth has also offered suggestions as to how each study should be handled and has at times used variants from the pamphlet of Ehrlich, *How to Practice on the Piano*.

Five Poetic Sketches for the Piano, by L. Leslie Loth.—These are entitled *The Mountain Top*, *To a Fringed Gentian*, *The Zephyr*, *Ode to Evening*, and *The Solitary Pine*. Poetic Sketches well defines this suite. Each sketch is distinctly characteristic; the style is noble and

the composer has allowed for the understanding and imagination of the interpreter by mere casual suggestions as to tempos and developments. There is a restrained and dreamy atmosphere about the work, which gives it a decidedly exalted characteristic. It is of medium technical difficulty but requires an artistic soul to understand it.

Six Pieces by Arnoldo Sartorio.—These works are for six hands, and are for the first, second and third grades. They are entitled: *Danse Joyeuse*, *Graziella Gavotte*, *In High Spirits*, *La Belle Bohémienne*, *The Pretty Dairy-maid*, *The Street Parade*.

(Carl Fischer, Inc., New York)

A Suite of Easy Pieces for Piano, by Virginia Carrington Thomas.—Miss Thomas, who has entitled her suite *An Afternoon in the Park*, has decorated the cover attractively with various children's games and then distinguishes her numbers by calling them: *We're Off*, *Playing Tag*, *Swinging*, *Dancing* and *Parting*. The composer has given color and decided character to these works in addition to making them of educational value. All this one appreciates immediately.

Melodious Fancies, by Helen Dallam.—*Goldenrod*, which is written for sustained, singing melodies in each hand, and development of tonal balance and even rhythm, is the first of this collection to be received for review. The second, *Chased by the Indians*, has been written for scale passages, hands together and separately; for maintenance of unbroken rhythm, staccato chords and for accuracy of attack. The third, *In My Feathery Nest*, tends to develop short melodic phrases alternating with the accompaniment in each hand, and also attempts at analysis and interpretation. *Wisteria Blossoms* further progresses to chord legato, sustained inner harmony and modulations. *Drifting down the River* and *Comedy Jane* complete this series and are of equal worth. We recommend these highly.

Fairy Folk, by Ethel Glenn Hier.—These three melodious piano solos are called *Fairies Playing Tag*, which is a study in phrasing; *Fairies' Twilight Song*, being a study in crossing of the left hand, and *Fairies Waltzing in the Moonlight*, which is a study in the legato. They are excellent educational pieces which, if properly handled by a teacher, will do much to develop the object for which they were written.

Tunes for Two, arranged by Sturkow-Ryder.—These arrangements are for four hands and comprise three series. The first two have been selected by Sigmund Spaeth, and the third edited by J. T. Howard. The first series employs all selections in the key of C major; the second, the key of G major, and the third, the key of F major. Each series first gives a harmonic development of the represented scale, and then further includes such popular numbers as *Swanee River*, *Santa Lucia*, *America*, *Au Claire de La Lune*, *Home Sweet Home*, *Wearin' of the Green*, etc. The popularity of this work should be unrestricted both from the standpoint of popular appeal and of familiarizing the child with old favorites (words accompany the tunes). The parts are well fingered and phrased.

Trinkaus Is Honored

George J. Trinkaus lives in Ridgewood, N. J., and is among other things, a composer. The other things are numerous, chiefly consisting of being an honored and valued member of the staff of M. Witmark & Sons, publishers, and an arranger of thousands upon thousands of things for all sorts of combinations from grand symphony orchestra to ukulele.

As a composer Mr. Trinkaus thoroughly knows his business. He made an honorable career as student at the Yale University department of music when Horatio Parker was at the head. His name is known far and wide as a composer of things that sell and things that are played.

That is quite a distinction, but it is far more of a distinc-

tion for a prophet to be honored in his own country, for we all know that the old proverb is as true today as it was when it was first uttered. Mr. Trinkaus was decidedly honored in his own country the other day when an all-American program was given in the High School auditorium at Ridgewood by members of the Local 1248, A. F. of M., of Paterson, New Jersey. The members of the Local made up a symphony orchestra of seventy-five musicians and were directed by Gustav Meyersberg. Mr. Trinkaus was very much in evidence on the program and was greeted with such an ovation that he had to get up on the stage and make a bow. The compositions of his that were heard were the *Overture Dramatique*, a magnificent piece, which was heard on this occasion for the first time in public; *Marceline and Romance of a Rose*. Other American composers included were: Victor Herbert, Henry Hadley, Nevin, MacDowell, Rapee and Axt. As a preliminary to the exercises the students of the school marched into the Chapel to Sousa's *Stars and Stripes Forever*.

Another Successful Garrigue Artist

Hortense Yule was recommended to Esperanza Garrigue by William J. Henderson, so well known as the dean of music critics, and when she began her studies with that prominent pedagogue she was an advanced, musically singer with a very light high pure voice. Mme. Garrigue states that Miss Yule has always been well taught, that her musicianship was well grounded at an early age. She developed her pianistic art under Eugene Field Musser sufficiently to give successful piano recitals. Miss Yule also has been heard as concert organist. It is understood that she commenced her vocal training with Harrison Raymond in Bellingham, and passed from her first teacher to the Chicago



HORTENSE YULE

Musical College, where she won a scholarship. In Chicago her studies progressed under the guidance of Mabel Sharp Herdian. Following her work at the Chicago Musical College, upon the advice of Mr. Henderson she came to New York to the Esperanza Garrigue Studios.

Mme. Garrigue states that Miss Yule is developing rapidly from a lovely singer into an artist. Technically the work was to make the pure head tones secure and more bell-like, to bring the clear head tone down over the staff tones, to develop an even scale, to improve emission and attack, to develop volume and remove the last trace of breathiness. She goes forth now, says Mme. Garrigue, with expert technic and greatly increased repertory. She has retained and improved her naturally lovely pure head voice which will make her a noted Mozart singer. Her interpretation of *The Hymn to the Sun* and her musically singing of it is a rare and beautiful feat. To this she has added so much lyric volume that she can sing *Mimi* (*La Bohème*), *Elsa* (*Lohengrin*), *Countess and Cherubino* (*Nozze di Figaro*) with ease and color. Beside the personal training of Esperanza Garrigue, Miss Yule has opportunity to perfect her programs with Hans Morgenstern, who for many years was orchestra conductor at the Metropolitan Opera House; Paul Eisler, active conductor now at the Metropolitan Opera House; and Maurice Lafarge, of the Paris Conservatory, well known for his lyric diction. Prominent musicians for repertory always have assisted Mme. Garrigue in forming artists.

Gray-Lhevinne at University of Kentucky

On May 3, Estelle Gray-Lhevinne gave her second recital under the auspices of the University of Kentucky, at Lexington, Ky., before an audience of several thousand many of whom had heard her previous recital there. Her acclaim was spontaneous, and in the Lexington Leader it was stated that a "crowded house greeted the famous violinist, whose interpretations of classics brought forth storms of applause." The Kentucky Kernel said: "Mme. Gray-Lhevinne dominated the audience which filled the vast hall—her dark eyes shining with friendliness, her voice rich and warm filling the huge room. The audience was breathless under her spell—she is the most fascinating of violin personalities—and truly she plays straight into the hearts of the masses. With a sudden flourish she drew her bow and the gay lilting strains rang out as only the world's greatest woman violinist could make it."

Leefson Conservatory Students in Recital

Students of the Leefson Conservatory of Music appeared in concert in Witherspoon Hall, Philadelphia, on May 21. An interesting feature of the program was a Bach concerto in D minor for three pianos, with string quartet.

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At the Cincinnati Festival

Mme. Florence Austral was sublime in the singing of Isolde's Love Death scene from Wagner's opera, "*Tristan and Isolde*." Mme. Austral is a great Wagner interpreter. Why not pronounce her the greatest and invite challenge if anyone wishes to debate the point? So far as concert interpreters are concerned she is hereby nominated for position of first rank. If there is a single element that is lacking this reviewer cannot name it. The exquisite finish of Mme. Austral's art today and her glorious voice are a source of joy to the critic accustomed, perforce, to much that is mediocre. Mme. Austral manifested her rare versatility by giving a bright, cheerful rendition of Weber's aria from *Der Freischuetz*.

(The Enquirer, Cincinnati)

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THE LATE BARRON BERTHALD AS LOHENGRIN

By A. T. King

The recent death of Barron Berthald recalls very vividly his appearance at the Boston Theater on the evening when he made his appearance at what may be called a moment's notice in the part of Lohengrin. An audience that completely filled the theater was waiting for the prelude of the opera, but the musicians did not appear. Then someone came in front of the curtain and informed the audience that the tenor who was to sing Lohengrin had been taken suddenly ill, but the management was trying to find someone to take his place. Not long after, the same person came forward again to ask if there was anyone in the audience who could sing the part. To this there was no response. There was more waiting and then a depressed looking individual came forward and said it would be necessary to dismiss the audience as no one had been found for the part. Of course there was a rustling, a rising from seats, and a general move made to leave. But suddenly an excited man came rushing out saying in a loud voice, "We have found a tenor who is singing at the Castle Square Theater in Robin Hood who will undertake the part, and he is now on the way down here." There was great excitement and applause from everybody.

As a matter of fact, Mr. Berthald was on the stage singing, when he was called to leave the stage at once as he was wanted; an understudy took up the role, but we never heard

what the audience thought of the matter at the Castle Square.

In his Robin Hood costume, Mr. Berthald was rushed to a carriage, and on the way down to the Boston Theater began taking off the Robin Hood clothes so no time would be lost. Taken to a dressing room, he was thrust into a Lohengrin costume made for a much stouter man. In order to keep it on, it was pinned in great pleats down the back.

Then the opera began. We were all awaiting the appearance of Lohengrin, paying little attention to anything else, for what could a man be expected to do who was singing in Robin Hood? At last came the exciting moment when Lohengrin appeared. And what a Lohengrin! Young, tall, slender,—for once there was a tenor who looked the part even if he could not sing it. There was a warm greeting for him from the excited audience. And then! With the first phrase of his song all doubt as to his fitness for the part was over. He sang the role as if he had been singing it every night for years, when, as it chanced, he had never sung it but once before and that some years previously. What an evening of pure enjoyment for those who heard that performance! Everyone in the cast was doing his very best to make a memorable event of it. It made a lasting impression upon all present (including the present writer) and proved the beginning of a successful career for Berthald.

Chamberlain Pupils Give Five Recitals

The first of five vocal recitals by students of C. Versel Chamberlain, all at Chickering Hall, New York, began May 16, continuing until June 2, inclusive. The group of five programs is very interesting, being a splendid showing of this successful teacher's accomplishment with voices.

Margaret Burns has a voice of promise; A Song of Gladness was especially well sung. Persis Smith has range and expression, with good German articulation; she sang Summer's Day as an encore. James Cooke's baritone voice is that of a musically gifted young singer, who has accomplished much in two seasons. Evelyn MacPherson has a light and pretty voice, and received warm applause. All these appeared twice as soloists. Charlotte Carswell (a good soprano), Dorothy Allyn and Harriet Lewis sang a trio with animation. Eem Bradley Bond, Harriet Lewis and J. Arthur Flynn contributed a trio very well indeed, and Mr. Flynn and Ferdinand Guss gave pleasure in the duet from La Forza Del Destino; Mr. Flynn's voice is a high and clear tenor and Mr. Guss has a full-toned bass. Misses MacPherson and Lewis, and Messrs. Flynn and Guss continued the program with the well sung Rigoletto quartet, and the program closed with a chorus of pupils in the Barcarolle from Tales of Hoffman. All these numbers were sung from memory, many flowers were presented, and Mr. Chamberlain played accompaniments of utmost discretion and support.

In a second recital given in Chickering Hall on May 19, Mr. Chamberlain presented another group of pupils that reflected great credit upon him. The soloists were Ada Lendrum, Augustus B. Clark, Harriet Lewis and Nellie Thomas.



White photo

C. VERSEL CHAMBERLAIN.

There was also a mixed quartet comprising Evelyn MacPherson, Harriet Lewis, Ferdinand Guss, and J. Arthur Flynn, while Eem Bradley Bond, Helen Dooley, and Mr. Flynn also collaborated in a trio arrangement of Anderton's Break, Break, Break. Another trio included Margaret Burns, Esther Dovell, and James Cooke.

The notable features of the recitals were the remarkable clarity of diction and freedom from restraint of all of the youthful artists. A highly developed sense of melodic lines, together with an engaging simplicity of delivery, bore testimony to a painstaking training. The ensemble groups were impressive, the voices blending well and in perfect synchronism.

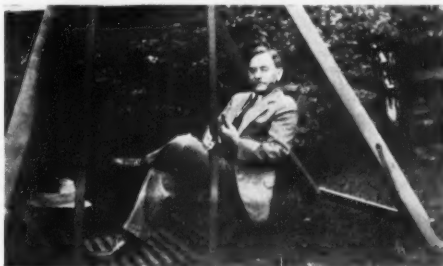
Ada Lendrum, the first soloist, sang Liddle's How Lovely Are Thy Dwellings and Cox's The Road to Spring. Mr. Clark sang E. B. Smith's Creole Love Song and Barker's The Enchanted Glade, which was, by the way, an unusually attractive combination. Harriet Lewis displayed a high degree of artistry in the Samson and Delilah aria, Mon coeur s'ouvre a ta voix, and De Koven's O Promise Me. Miss Thomas chose the tragically beautiful O Bocca Dolorosa (Sibella) and Nevin's Jesu, Jesu, Miserere as her

opening group and also gave promise for her future career. Each of the soloists had a second group later on the program.

By no means the least lovely of the evening's offerings was the duet of Santuzza and Lucia in Cavalleria, which presented Dorothy Allyn and Harriet Lewis, whose voices were very nicely proportioned in volume, and pleasing in tonal quality.

Robert Just Writing for Manuel and Williamson

Manuel and Williamson's opening appearances with orchestra will be in Minneapolis on November 24, and in St. Paul on the 25th with the Minneapolis Symphony Orchestra, Henri Verbrugghen conducting. Mr. Verbrugghen heard



ROBERT JUST

Manuel and Williamson play the Praxilla Suite, by Just, in New Orleans during the past winter and engaged them for the Minneapolis subscription series this fall. The problem of obtaining literature for two pianos and orchestra offers no difficulties to this enterprising team, for Robert Just, the remarkable Chicago composer, has only now completed two symphonic poems for their use—a Pastorale, Mnasidika, and a Scherzo, Bilitis. A contract provides that Manuel and Williamson have exclusive rights for a given period of time on these creations of Mr. Just, after which the poems are to be published by a New York firm.

In the past few years, Robert Just's genius seems to have acquired wings and his output is getting the recognition of some of the country's finest musical minds. Manuel and Williamson have played the Praxilla Suite for more than fifty thousand people the last two years. The extraordinary success of this colossal work by the Chicago man inspired the performers to urge Mr. Just to do the two symphonic poems. The result is an enrichment of the world's "concerto" literature which will be given to the public for the first time this fall.

Jean Stockwell Gives At Home and Musicale

Jean Stockwell's annual at home and musicale for her violin pupils took place at her studio in the Metropolitan Opera House, Saturday afternoon, May 21. The assisting artists were Helen Forker, soprano, who was awarded the National Music Week Contest prize for the state of New Jersey, and Norman Curtis, pianist. Angelo Salla played first violin in the Bach concerto for two violins and piano and also played the de Beriot violin concerto, No. 7.

Oscar Seagle Pupil Engaged

J. C. Gauld, a pupil of Oscar Seagle and a member of the Seagle party which went to Nice in 1923, has had an unusually successful career in French opera. He made his debut in Nice in the role of Leperello in Don Giovanni, and scored a hit, not only with the critics but also with Reynaldo Hahn, France's leading musician and operatic conductor, who immediately engaged him for the opera at Cannes in winter and Deauville in summer.

Leginska Offers Scholarship

Ethel Leginska will offer a scholarship to a very talented child under fourteen. She will hear the children on June 11 from ten to twelve, at 218 South Wabash Avenue, Chicago, in the Little Symphony rehearsal room. Applications should be sent to Doris Wittich, 3125 North Racine Avenue, Chicago, telling age and how long the applicant has studied, etc.

Anna Case Substituting for Mary Lewis

Anna Case is singing at the Chicago North Shore Festival which is taking place May 23 to 28, substituting for Mary Lewis, who left for Europe a short time ago following her marriage to Michael Bohnen.

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FOREIGN NEWS

(Continued from page 6)

BULGARIAN NATIONAL OPERA THRIVING

SOPIA (BULGARIA).—The Bulgarian National Opera is closing one of the most successful seasons in its history. The attempt to foster native operatic art, to be sure, has been as unsuccessful as in previous years, but the operas of Moussorgsky, Tchaikowsky, Puccini, Verdi, Massenet, Gounod and Bizet have been drawing big houses. German operas have a very small place in the repertory; only d'Albert's Tiegland and Gluck's Orfeo have been heard this year, and Lohengrin is scheduled for next season. Juray Pomeranzew, a Russian conductor formerly of the Moscow Opera, is the chief conductor of the Sofia Opera. Its tenor star is Peter Raitschew who has been heard with success also at Vienna and Berlin. Christina Morfowa, from the Prague Czech Opera, is the principal soprano, and Anna Todorowa, once of the Paris Opera, the first contralto. This season, for the first time there have been guest conductors of repute, and Issay Dobrowen, the Russian conductor-stage manager from the Dresden Opera has been so well received that it is intended to invite other guests next year. Of foreign visitors, Umberto Urbano, the Italian, and the Polish baritone Zaleski, have registered notable successes. M. P.

A NEW BALLET BY STRAUSS

BUDAPEST.—Richard Strauss is at work upon a new ballet, as yet unnamed, after a book by Heinrich Kröller, the Vienna Staatsoper's ballet master. The premiere will take place at the Budapest Royal Opera next season. B. P.

SALZBURG HEARS WORLD PREMIERE OF WEBER'S REDISCOVERED MASS

SALZBURG.—The Mass which Karl Maria von Weber wrote at the age of sixteen has now had its belated "first time anywhere" at the Salzburg Cathedral, under Josef Messner's direction. Weber himself thought the MS. lost in a fire, and no one knows how it happened to get into the Salzburg Museum, where it has recently been discovered by Dr. Konstantin Schneider. Weber wrote the work while his father was manager of a theatrical company at Salzburg and dedicated it to the Salzburg Archbishop, Count Hieronymus Colloredo, on May 3, 1802. It is a strongly romantic and passionately dramatic work which foreshadows not only the Freischütz (even melodically, in places) but also Richard Wagner. Particularly gripping are the two big fugues, in the Gloria and Hosannah. The performance was excellent and the 125-year-old work created a deep impression. R. P.

SALZBURG FESTIVAL DETAILS

SALZBURG.—Negotiations have just been completed whereby the orchestral part of the Salzburg Festival, both operatic and concert, will this year again be furnished by the Vienna Philharmonic. The orchestra will also participate in the performance of Beethoven's Missa Solemnis (August 17), Mozart's Requiem (August 25), and Max Reinhardt's production of Shakespeare's Midsummer Night's Dream. The setting for this play will be by Prof. Oscar Strand (who designed last year's Turandot) and that of Fidelio by Prof. Clemens Holzmeister whose staging of Andréa Chénier created a great impression at the Vienna Staatsoper two years ago. The cast of Fidelio, it is announced, will be the same which furnished the sensation of Vienna's Beethoven Festival, namely, Lotte Lehmann in the title role, Alfred Piccaver as Florestan, and Richard Mayr as Rocco. Alexander Moissi, Reinhardt's star, who will tour America next season, will again play in Everyman, also in Midsummer Night's Dream and in Schiller's Kabale und Liebe. P. B.

"ENTRANCE PROHIBITED"

BERLIN.—The warning which the German Stage Society and the Stage Union have recently issued to histrionic aspirants has been of so little avail that the two societies have now resolved to take action. They have created a mixed commission composed of delegates from both groups which will henceforth hold "examinations" of all young actors and actresses desirous of entering the profession. They have asked the German and Austrian managers to employ only such artists as have been approved by this commission. The desperate measure is caused by the superabundance of theatrical aspirants in Germany and Austria and by the enormous number of unemployed stage people in both countries. P. R.

NINTH SYMPHONY REPEATED IN MADRID

MADRID.—The Beethoven cycle which was organized by the Madrid newspaper, El Sol, and played by the Symphony Orchestra under Fernandez Arbos, closed with an impressive performance of the ninth symphony. The performance had such a success that it had to be repeated before a capacity audience. Both Arbos and the orchestra were greeted with overwhelming applause. No less deserving of recognition were the soloists, who sang in Spanish; namely, Rossich and Vela, as well as the Amateur Chorus which had been well trained by Benedito. E. I.

GANNA WALSKA FOR REINHARDT'S MIRACLE

VIENNA.—Max Reinhardt has engaged Ganna Walska to play the role of the young Nun in The Miracle, alternately with Rosamond Pinchot, in his forthcoming production of this play in Vienna and Budapest. Lady Diana Cooper will play her familiar role of The Virgin. Mme. Walska is shortly expected here to commence rehearsals under Prof. Reinhardt's personal direction. B.

BERLIN

(Continued from page 5)

ing elapsed since the wonderful soprano voice was in its prime.

Old age, though naturally the cruel enemy of almost all voices, seems to have no power over Mattia Battistini, who at an age of more than seventy years sang this time even more admirably than in the preceding years. It must suffice here to note that the incomparable singer, splendidly accompanied by Fritz Lindemann, was triumphantly received.

ANOTHER CENTENARY

The Singakademie has celebrated the centenary of its venerable building, so well known to all musical visitors of Berlin. Zelter, Goethe's friend and one of the quaintest and most characteristic specimens of the aboriginal Berli-



REPRODUCTION OF AN OLD ENGRAVING

showing the Berlin Triegakademie as it looked about 1830. The ditch at the left side of the building, filled with gravel later, was dug out again about ten years ago as a tunnel for the electric street cars.

nese type of *homo sapiens*, was the first one to wield his directorial sceptre in the new building, which was the real musical home of Felix Mendelssohn and has in later years seen almost all the celebrities of the musical world. Georg Schumann, the present director, introduced the festive celebration with a thoughtful address to an extremely distinguished public, containing the flower of Berlin's spiritual circles. A fine and impressive performance of Handel's Israel in Egypt was given in special honor of the occasion.

AMERICANS

Several American artists have given concerts. Albert Spalding is a player of fine culture of taste, inclining by nature of his talent rather to smaller lyric pieces, which he performs with much grace, elegance and technical finish. Guy Maier and Lee Pattison made an excellent impression by their fine ensemble work and by their interesting program, containing several skillful and effective arrangements by Lee Pattison, besides standard works of the literature for two pianos.

Berenice Viole, a young American pianist, made a successful debut in a recital, evincing natural talent and excellent schooling. Her program included the brilliant and fascinating Godowsky variations on themes from Johann Strauss' Fledermaus, and a Badiage by Heniot Levy, heard for the first time.

HUGO LEICHTENTRITT.

Gescheidt Artist Pleases

Earl Weatherford, tenor, from the Gescheidt studios, appeared with success at a Masonic Concert at Kiwinning Lodge, Brooklyn, on April 29, and with The Women's Choral Society of Nutley, N. J., on May 5. He is enjoying increasing popularity as a singer of unusual talent and ability. His voice, full and resonant, has great range, much warmth and musical feeling, and this, combined with excellent interpretive ability and attractive personality, should assure this singer a fine career.

Of Mr. Weatherford's success in Nutley, The Nutley Sun said: "Tenor Soloists Pleases . . . tendered a cordial reception, and displayed an ingratiating personality that quickly won favor. His robust voice, well attuned to the Mandoline and O Del Mio; he ended his first group with Strauss' Zueignung, which resulted in an encore. His second group included Weaver's Moon Marketing, Ronald's Prelude, Love, I Have Won You, and Kramer's Pleading; encores were Carry Me Back to Old Virginny, and Daddy and Babs. The Newark News printed this: 'In Del Mio he showed a good command of legato. His voice is a lyric tenor, and his singing of Zueignung was marked by pure tone and a feeling for the dramatic. He was also heard in songs by Kramer, Ronald and Weaver, sung with delicacy of style and clear diction.'

Summer Concerts at Fontainebleau School

The Fontainebleau School of Music announces the following series of concerts for the coming summer: June 30, compositions of Gabriel Pierné under the personal direction of Mr. Pierné; July 4, Andre Pascal Quartet (compositions by Faure, Debussy, Ducas); 7, compositions of Maurice Ravel under the personal direction of Mr. Ravel at which a new sonata for violin and piano will have its first performance by Mr. Asselin and Mr. Ravel; 11, song recital by Madame Croiza; 18, violin and vocal recital by Mlle. Candella and Mr. Jouatte; 21, piano recital by Mlle. Pignari; 25, Andre Pascal Quartet (compositions by Faure, Boellman, Bernard); August 1, organ recital by Marcel Dupre; 4, compositions of M. Dussot, Prix de Rome, 1924; and M. Guillou, Prix de Rome, 1926; 11, piano recital by Maurice Dumesnil; 18, compositions of Saint-Saens, including Le Requiem, with school chorus, soloists and orchestra, under the direction of Gerald Reynolds, a sonata and a quartet with piano, Isidor Philip at the piano; 22, compositions by Widor under the personal direction of Mr. Widor; 29, quintet of Franck and compositions of Chausson; September 1, harp recital Marcel Grandjany, assisted by Mme. Berthal; 8, cello and vocal concert by Paul Bazelaire and M. Strosco; 12, lecture recital by Thomas Salignac, tenor; 19, final concert by Students of the school.

Amato Studio News

Robert Steele, who sang the role of Ford in the Falstaff performance given at the Chicago Biennial of the National Federation of Music Clubs, has been studying with Pasquale Amato. The music critics of Chicago were enthusiastic in their praise of Mr. Steele, one of them stating that the artist had gained both in voice and authority. Another declared that he was in most effective voice, faultless of manner and bearing, while still another was of the opinion that his voice sounded fuller and firmer. Mr. Steele himself, after this successful performance, sent Mr. Amato a telegram saying that he could not find words to express his deep gratitude for the beneficial instruction received from the noted baritone. Mr. Steele has been engaged to sing The Secret of Suzanne and The Servant Mistress in Seattle this month.

Mark Markoff's Pupils in New York Recital

There was appreciation and much applause for each of the participants who appeared on the program given by pupils of Mark Markoff at Carnegie Chamber Music Hall, New York, May 19. The pupils were in various degrees

Mr. Turner saw hundreds of miles of cotton fields under water. He drove through thousands of miles of flooded district.

The people themselves, according to Mr. Turner, are making the best of the situation and have a spirit of good fellow-

the pleasure derived from opera in English. After this came entertainment of a lighter type, such as fancy dancing by experts, moving pictures and some sketches from the popular musical success, *Lady Do*. The dancing ensemble of this musical comedy gave a few of the steps in their picturesque clown outfits; Karyl Norman, female impersonator, played his sarcastic bit, and Nancy Welford and Lew Hearn, the juveniles, lived up to their introduction of being the "most adorable pair on the stage." All in all it was a most enjoyable evening and Mme. Miura and Mr. Franchetti were sincerely feted.

Abby Putman Morrison Ricker Opera Soliloquies

Abby Putman Morrison Ricker gave another of her artistic opera soliloquies on May 18, at the Little Salon of new Aeolian Hall. Her interpretations were chosen from *Faust*, *L'Oracolo* and *Thais*, the arrangements of which were made by Pilar Morin. Mrs. Ricker does some interesting and original work. Populating a stage with the sheer aid of the imagination infers, if it is done well, that it is work which is promoted by a vital and forceful imagination, a vivid conception and outstanding personality. These characteristics Mrs. Ricker has; she also has strong dramatic ability and a delightful lyrical quality, which because of her colorful nature is rich and warm. Her interpretation of the Jewel song from *Faust* was imbued with the spirit of the youthful Marguerite, an extreme joy and charming unsophistication. The artist's choice of episodes in *L'Oracolo* was limited to the four important episodes of the soprano. These were enough to bring out all the moods of love and tragedy of the opera. First was seen the young girl at the window in the love duet; then her playing with the imagined child cousin, which was quickly followed by her agony at the thought of losing her fiancé in his search for the child, and finally her grief at finding him dead and her final insanity. Mrs. Ricker rose to great heights as she progressed in this impersonation; her voice seemed especially suited to the higher register of the score and to the Oriental flavor of the music. Her final offering, the mirror scene from *Thais*, was in complete contrast as to type to her previous selections, and in this, too, Mrs. Ricker was extremely individual. Her versatility was well defined by this choice, as she gave it a sensuous and poignant delineation. The artist was assisted by Martha Thompson at the piano, Miss Norsleet, violinist, and Miss Vietch, cellist. The program further was amplified by the solos of Anca Seidlova, pianist of much ability, whose tone is one of brilliance and whose interpretations are backed by a sound musicianship. She contributed the Ravel Sonatine, MacDowell's *Elfen Tanz*, and Liszt's *St. Francis Walking on the Water*.

Herman Devries Honored Again

Herman Devries, who has been honored many times in his brilliant career as opera singer, voice teacher and coach, and as critic, has recently been made an honorary life member of the American Admirers of German Art, having been presented with the first and only life membership issued by this organization.

Together with the membership card, Mr. Devries received the following letter from Julius Klein, chairman of the board of advisors and president of the American Admirers of German Art:

Mr. Herman Devries,
Music Editor, Chicago Evening American,
Chicago, Ill.
Dear Mr. Devries: I have the privilege of enclosing herewith Honorary Life Membership Card No. 1, in the American Admirers of German Art as voted at the last meeting of the Board of Advisors. This is the only and first life membership issued by this organization, and is in recognition of your fine co-operation for German Art. I am with kindest personal regards,
Very truly yours,
(Signed) JULIUS KLEIN, Chairman Board of Advisors.

Lester Donahue Returns

Lester Donahue and John Hammond returned from Italy several weeks ago. The pianist will soon go to Los Angeles, returning to Europe in the fall.

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MARK MARKOFF AND A GROUP OF HIS PUPILS
who appeared in recital in New York on May 19. (Photo by Volpe).

of advancement, some of them having studied but a short time and others showing the stamp of professionalism. Several of those who appeared in concert for the first time were pardonably nervous, but it was evident that Mr. Markoff and his pupils had put much time and effort in making the event the success it was. The program presented was well chosen to appeal to the audience, containing as it did many of the favorite operatic arias, songs which are heard frequently in concert, as well as some which are of modern origin.

Florence Lyons opened the program with Logan's *Pale Moon* and *Rasbach's Trees* and displayed a mezzo voice of good quality in the lower register; Ida Shay gave evidence of a colorful and voluminous voice in the *Lullaby* from Godard's *Jocelyn* and *Carneval's* beautiful ballad, *Come, Love, With Me*. Cyra Abend, looking charming, was heard in an operatic aria and Rogers' song, *The Star*. She has a voice under good control and sings with temperament and understanding. Despite the fact that Baron Harold von Oppenheimer was nervous it was obvious that there are possibilities in his voice which should become more apparent with further study. Mrs. Ruckstuhl, the possessor of a sweet, clear voice and good stage presence, sang numbers by Paschalowa and Cox.

Willia Renard, soprano, and Sylvia Hirsh, contralto, sang a duet from *Lakme*, and each was heard in two solos. The former is well equipped technically and sang with brilliancy and skill, and the latter has a voice of ample range and volume. Miss Hirsh also was well received in a duet with Miss Abend.

Galina Estrovich, in an operatic aria and Russian Folk-songs by Warlamoff, displayed some unusually fine pianissimos and a voice of wide range, her lower tones being especially good. Miss B. Budnik was heard in two numbers which are difficult for her, Dvorak's *Songs My Mother Taught Me* and Musetta's *Valse Song* from *La Boheme*, but with her enthusiasm and additional study she should soon master them. Dora Bocher was perhaps the most professional of the pupils who appeared, having poise, a voice of good quality under excellent control, and singing with an understanding of the content of the music. Muni Serebroff also won the enthusiastic approval of the audience for his dramatic rendition of the *Prologue* from *Pagliacci*. He and Mrs. Bocher brought the program to an excellent close with a duet from *Il Trovatore*. Mr. Markoff and A. Pressman were the accompanists for the evening.

Mr. Markoff, in addition to being well known both here and abroad as pedagogue, has had a successful operatic career, formerly having been a member of the Imperial Opera Company of Tiflis.

H. Godfrey Turner in Flood Area

Mr. and Mrs. H. Godfrey Turner recently enjoyed an interesting eight weeks' automobile trip through the flood section. The trip which combined pleasure and business, lasted eight weeks and covered fourteen states, no less than fifty hotels being stayed at over night. Mr. Turner is frank to admit that this is the only way to book artists. One can stay as long as he wishes in a town and is independent as to train service.

Mr. Turner was warm in his praise of the hospitality of everyone in the flooded area. The police, garage men, hotels and even strangers did everything to make the conditions less disagreeable. The automobile clubs and associations mapped out the best roads for the motorists and if any section of the way was at all in danger, they would not let motorists go that route. Oklahoma was barred from their itinerary entirely. From Dallas they had to go East to Meridian, Miss., before turning North. They crossed the river at Delta to Vicksburg when it was in flood. The railroad tracks were then six inches from the water, which had five feet higher to go. All the traffic was put out of business on these lines for three days. The ferry landing at this point was under water, so two fourteen-inch planks had to be run up onto a scow and from the scow on to the ferry.

ship that is marvellous. 4,828 miles in eight weeks without a mishap, not even a flat tire, is something of which Mr. Turner had good reason to boast. "And the car," he added, "is better than ever."

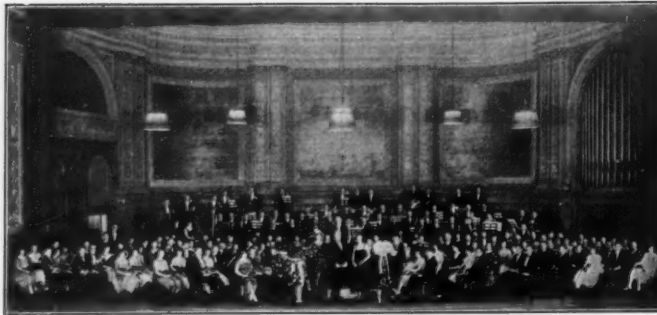
Asked about business conditions, Mr. Turner said that many of the towns are suffering from musical indigestion owing to the field being over crowded. San Antonio is one place he mentioned particularly. Small audiences do not fill the big halls. The courses for next season in most of the places are not being made up until August or September, because business has been so poor that the deficits have to be made up first. Mr. Turner says that dancing seems to have taken a hold on the local managers throughout the country, for many of the courses include attractions of that type. Interest in string quartets, however, has given way to stringed ensembles.

Testimonial to Miura and Franchetti

The Young Men's Philanthropic League of Brooklyn extended to Tamaki Miura and Aldo Franchetti a testimonial dinner at the Biltmore, on May 14. About 500 guests were present, of which there were no less than seventy-five at the honor table, these representing every walk of life. It was a truly international gathering.

The dinner was held in the Cascade room, which was festively decorated with the American and Japanese flags. Mme. Miura and Mr. Franchetti were seated in the center of the honor table, which was arranged with a large center piece of roses and smaller bouquets and ferns over the remainder of the table. The members of the club and their guests were seated, and vociferously greeted the honor guests on their entry; from then on the festivities never lagged until they finally stopped during the wee hours of the morning. During the dinner, dancing went on, the music supplied by an orchestra of musicians which later played the score of Mr. Franchetti's latest opera, *Namiko San*. After dinner the chairman of the entertainment committee, after greeting the guests personally, introduced the acting president of the Actor's National League, who made an appropriate speech of welcome and congratulation to Mme. Miura and Mr. Franchetti. In his footsteps followed a short but poignant address by the Japanese consul and one from the Portuguese consul. Both these expressed their pleasure in being present and commented on the work of Mme. Miura both from the point of artistry and of having established a closer bond between the peoples of America and Japan. A popular person is Sessue Hayakawa, who, although he has not appeared of late in the movies, received a royal ovation when called upon to speak. He proved to be a witty and brilliant person whose talents lie not merely in the field of acting.

Opening the musical program, Mme. Miura sang the aria from *Butterfly* in her own charming manner, a role which she has made famous by the poignancy and local color of her personality. The little soprano did not need to offer any explanation of her recent throat attack as an excuse for poor singing; her voice was pure and sweet as ever and her artistry even warmer than heretofore. Bessie McCoy, Dolores Casinelli and others also gave vocal selections, and then came a condensed version of *Namiko San*, which had recently been produced in its entirety at the Brooklyn Academy of Music. The soprano and conductor were showered with a veritable ovation during the entire performance, which again proved the value of Mr. Franchetti's work and



KRIENS SYMPHONY CLUB,

of which Christiaan Kriens is conductor, and the two soloists heard at the May 18 concert at Town Hall; (left) Anna V. Daly, violinist, and (right) Adele Y. Keshelak, soprano.

Kriens Symphony Club Gives Concert

A woman trumpeter, flutist, tympanist and French horn player, these were observed at the May 18 (Town Hall) concert of the Kriens Symphony Club; there were also several women in the string players' section. The festive sounds of the Phedre overture, played in dashing fashion, were followed by the suave first movement of the Pastorale symphony, done in very satisfactory style; all rose in acknowledgment of applause. Rousing applause followed the sweeping melody and rhythm of the Second Hungarian Rhapsody, with flowers for the conductor, whose March Creole was also on the program. A special feature was an Indian Overture, The Arrow Maker, by Elliott Schenck, conducted by him; his appearance on the podium was marked by applause, and the overture, with its American Indian tom-tom, rattle, and other characteristic features, was warmly applauded, being conducted by him with vigor, vim and vitality. Anna V. Daly, violinist, played beautifully two movements of the Bruch G minor concerto, and, later on, short pieces by Mendelssohn, Kriens and Kreisler; her double-stopping, beauty of delicate tone (with mute) in Kriens' Nuages, and the final dash in Tambourin Chinois brought her an encore. Adele Y. Keshelak, soprano, a young girl with light but clear voice, expressive personality and charming appearance, won resounding applause after her songs, especially Love in April and I Hear a Lark at Dawning, both by Kriens; she shared honors with the composer, repeating the latter song. The enlarged stage, extended eight feet, was crowded with the players, and a good-sized, applauding audience attended. Messrs. Kriens and Kostelanetz played accompaniments.

Young People's Symphonic Series in Pasadena a Success

The third and final symphonic concert for young people was given by the Los Angeles Philharmonic Orchestra, with Emil Oberhoffer conducting, at the Pasadena High School on April 1, under the auspices of John Henry Lyons, Director of Music Education in schools of that city. The success this season of this attempt of having children's concerts has been notable and so much interest has been aroused that another similar series will probably be given next season.

The last concert also marked the initial appearance of Mr. Oberhoffer in Pasadena and he was cordially received. To quote the Star-News in part: "Emil Oberhoffer, recently named leader of the nearby musical aggregation, conducted the recital, winning his way into the hearts of the youthful audience by his work, his good nature and his interesting personality. When the new conductor took the platform, the entire assembly of students rose to their feet in tribute to his appearance."

"John Henry Lyons, director of music in Pasadena city schools, presided at the function, making explanatory comments upon each selection offered. In introducing Mr. Oberhoffer to the large audience, Mr. Lyons paid tribute to the personality and musical ability of the conductor, stress-

ing the fact that the orchestra leader was making his first appearance in Pasadena as leader of the Philharmonic ensemble. Interesting and informative interpretations of the renderings which were given greatly enhanced the children's ability to appreciate them, and unbounded enthusiasm greeted several of the numbers, two being repeated in their entirety and an encore being offered in response to the plaudits of the students.

"That the young people's popular concerts will be continued next season was indicated by Mr. Lyons, when he



EMIL OBERHOFFER AND JOHN HENRY LYONS

announced that negotiations were now proceeding to secure the orchestra for another series. The announcement was greeted with applause.

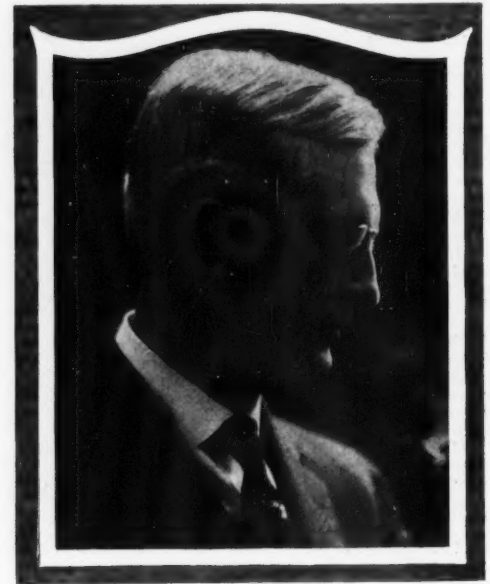
"The enthusiasm and interest with which the new conductor was greeted did not deter the audience from remembering for a moment the man who had presided at the conductor's

stand at the previous concerts, Walter Henry Rothwell. In tribute to its late chief, the orchestra rendered Tschai-kowsky's Andante Cantabile."

John Hoffmann's Summer Master Class

John A. Hoffmann, now established for some twenty years as artist teacher at the Cincinnati Conservatory of Music, will conduct class lessons in a six weeks' summer course in the Art of Teaching Voice Placement and Interpretation at the Conservatory during the ensuing summer session. Mr. Hoffmann will conduct personally the lessons which will comprise a thorough course in the technic of singing. This will include discussions of tone placing, breathing, articulation, exercises for the developing of the various phases of good tone emission, followed by full demonstrations. Books of vocalises and exercises will be discussed and used during the course of the classes. Mr. Hoffmann will also devote periods to interpretation of songs of Schubert, Schumann, Brahms, Beethoven, as well as the more modern French, English and American songs, and arias from oratorios and operas. A feature that will be made much of during each lesson will be the open discussion of each problem presented in which the entire class is to take part.

Mr. Hoffmann is a distinguished tenor as well as director of choruses and teacher of singing and repertory and a musician of exceptional versatility, commanding a wide knowledge of piano, violin, and organ to complement his singing. He received his education at the Cincinnati Conservatory of Music under the personal supervision of the founder, Clara Baur, from whose classes he was an honor graduate. Later Mr. Hoffmann went abroad where the lyric quality of his voice and his true musicianship were at once recognized. The



JOHN HOFFMANN

exacting critics of Berlin gave him high praise after his appearances in concert, oratorio and song recital. He appeared also in musicales in Paris and London, in the latter in a song recital with the celebrated song writer, Erich Wolff, at the piano.

Wanamaker Offers \$1000 in Cash Prizes for Negro Composers

Rodman Wanamaker has offered \$1,000 in cash prizes to composers of the Negro race for music in several classifications, the contest to close on June 1. The offer is made through the Robert Curtis Ogden Association of the John Wanamaker Store in Philadelphia, which is composed of Negro employees of that store, banded together for the educational, social and artistic development of its members. The Association is named after the late Robert Curtis Ogden, formerly a partner of John Wanamaker, and one of the leading philanthropists of his day, being especially interested in the betterment of the Negro race. The National Association of Negro Musicians, Inc., is cooperating in the work and is doing its utmost to help secure composers to enter the lists.

Marion Talley at Atlantic City

Marion Talley, Metropolitan soprano, will close her season's concert tours with a recital at the Steel Pier Ballroom, Atlantic City, N. J., on Sunday evening, May 29.

Julia Glass to Europe

Julia Glass, pianist, sailed for Europe on May 18 on the S. S. Washington to fill a number of dates in Berlin, Vienna and Carlsbad.

At Recent Convention of National Federation of Music Clubs, Chicago

Stillman-Kelley's Pilgrim's Progress

"Kraft's singing of Evangelist and Hopeful was almost perfect."
Moore, Chicago Tribune.

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Aug. 1 to Sept. 5



View of Lake Michigan and Herring Lake from Main Building

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AN INTERVIEW WITH M. H. HANSON

"Yes, you may call me a 'Choral enthusiast,' why not? I am devoting all my time, my thought, my energy to the development of choral singing in this country, and surely not for monetary gain as the prime reason. I have acquired all I know about music through singing for eight years in the superb boys' choir of the great Lutheran school where



M. H. HANSON

I was educated. I contend that, given the first requisite, a great conductor—or even a competent one, to preside over the choral classes, you can find no method that will equal the study of choral singing. The majority of the best musicians in the old country have at one time of their life been a member of either a church or school choir.

"One of the reasons I am so deeply interested in the growth and really rapid development of the Dayton Westminster Choir is the fact that John Finley Williamson gives great attention to the 'kiddies' in his group of graded singers at the Westminster Presbyterian Church. I thought at the time that the choir gathered from Rome's Basilicas and Schola-Cantorum by don Casimiro Casimiri would influence our choral work, but due to the peculiar machinations of the man whom my committee of guarantors sent to Rome to obtain the contract, due to the influence of an intriguing priest, a friend of the promotor, the tour was a total failure. I resigned as general manager before the booking commenced. \$272,000 was taken in fifty-five concerts in eleven weeks. Think of it! Yet the loss on the tour was about \$150,000. Think of it! Then I discovered the St. Olaf Choir, up at St. Olaf College in Northfield, Minn. Its great leader, Dr. F. Melius Christiansen, one may call the American Bach. I not only made the choir known, but I realized big profits for them on the tours of the third year. My three years' contract was up and they discontinued our relations. Why? Well I am afraid they begrudged me the \$10,000 I made. We are still friendly and I have been up to commencement.

"When the St. Olaf Choir sang at Dayton, young Williamson heard them, followed the choir from town to town, and decided to do likewise. A year later the authorities invited me to hear the Dayton Choir. I did. I found it not a great choir but one of promise, with a great conductor in the making. A purposeful, strong minded enthusiast for better singing in America. Williamson's parents are English from the Midlands, the home of choral singing, but it was the Americanism of Williamson and his great helpmate which enabled him to start what I would call the new American Music Movement.

"St. Olaf is not second to the Dayton Choir, nor is Christiansen second to Williamson, but St. Olaf confines its works and its activities to the Lutheran church. Outside of that church it is very little known, and has little influence. The Dayton Choir, its conductor, its promotors and backers cater to all creeds, all denominations. Catholic, Jewish and Episcopalian musicians and choirmasters are as much interested in Williamson's work as the men of the Protestant non-conformist churches.

"Yes, we have already influenced the singing in the churches. I believe the singing in the churches will, in due time, influence the singing in the homes, on the concert platform, and, last but not least, the singing in the schools. That is the point I emphasize. The singing in the schools develops a true love for fine singing in our children, and the rest will take care of itself.

"We do hope to be heard in the old country before long. In England, a campaign is now being started by Dr. Nicholson, master of the Choristers at Westminster Abbey, and the great 'Thunderer,' as the London Times has been termed by politicians of the Victorian era, is lending its powerful influence to the movement. Dr. Nicholson's scheme deviates from John Finley Williamson's ideas inasmuch as he is guided by conditions existing in the Church of England. Williamson is looking at conditions in all the churches, all the religious assemblies of America.

"I am not prejudiced against any creed. Nicola A. Montani of Philadelphia, head of the St. Gregory Musical Society of the United States, director of the Palestrina Choir of Philadelphia, and of numerous Catholic musical activities, is a great friend of mine. I am honoured by his confidence and desire for cooperation. Montani and his friends are interested in our ideas.

"Williamson founded in Dayton just a year ago a school for choir directors. There are sixty students enrolled for three years, who hail from seventeen different states and seven or eight religious denominations. From 7:30 a. m. to noon, summer and winter, they assemble in the great school rooms, built for the school by the Westminster

church, and study under competent teachers. From 10:45 until 12:00 they have choir rehearsal, daily.

"I don't know that I can disclose the method of financing. This much, however, I can say. The students are taught for three years without having to pay a penny. Nor do they get compensation for singing in the church or in concerts on tour. That is the point—they sing in church, inspired by their religious fervor and not by the prospect of a lean or fat check as the case may be. Nor do they begin to unbutton their cassocks in the last bar of Lutkin's Response, as I saw it done by some professional choristers in a leading church recently.

"I cannot tell you how the choir gets its pitch. It is a carefully guarded secret, and I assure you that I do not know it. Every time the choir sang in New York, the National Association of Organists entertained them at supper. On the first occasion the choir sat together. They astonished the hundred or more organists and choirmasters by rising at their director's behest and singing grace. Last November these New York wiseacres thought they would catch the trick; at each table at the Great Northern Hotel sat two hosts and two choir members.

"I remember when I brought St. Olaf first to Pittsburgh. Harvey Gaul interviewed Dr. Christiansen. 'How do you do it?' asked the Pittsburgh scribe. 'My friend it is so simple, just three things are needed,' replied the conductor, 'work, work and work.'

"I am not jealous of some of my competitors," said M. H. Hanson, grinning. "I cannot believe that either friend Arthur Judson or George Engles get as much joy and satisfaction out of managing their great orchestras, as I get out of my endeavors to aid the choir movement.

"I am much interested in the Dudley Buck Singers. Let the present vogue of the English Singers pass, and America will be ready to demand the group Dudley Buck is putting into shape. Nothing more lively or interesting can be imagined. Their programs will never create monotony. The variety is amazing, and the interest held to the very end.

"I am sorry the reason for my pending visits to Europe cannot be revealed. I have something up my sleeve. A little bit later when I return, I may have some news for you.

Is it of a choral nature? Don't you know that I handle nothing but choral matters now? I gave up handling soloists some years ago. Good bye."

Nikola Zan to Portland, Ore.

Nikola Zan, New York vocal teacher and basso, will go to Portland, Ore., on May 28 to hold his annual summer master class. Besides a very busy teaching season in New York this winter, Mr. Zan has been singing in concert with



NIKOLA ZAN

success. On May 5 he appeared in Pittsburgh, on May 2 and 3 in Johnstown, Pa., and on April 23 gave a program of Slav songs at the Y. M. C. A., in New York. He will appear as soloist with the San Francisco Symphony Orchestra on June 10 and 14, when Bloch's Israel is performed. Mr. Zan will re-open his New York studios about October 1.

The Hadleys Give Garden Party

Prior to sailing for South America recently, Mr. and Mrs. Henry Hadley gave a farewell garden party at their new home in New York. Among the guests were: Mr. and Mrs. J. Philip Benkart, Dr. and Mrs. Auspacher, Caroline Beebe, Mr. and Mrs. Horace Britt, Mr. and Mrs. Yeatman Griffith, Anna Fitzu, Dr. and Mrs. Fridenberg, Jane Cowl, Blanche Yurka, Mr. and Mrs. Rosin, Adolph Lewisohn, Charles Triller, Antoinette Perry, Archer Gibson, Mr. and Mrs. Richard Hageman, Mr. and Mrs. Erik Huneke, Mary Melish, Herman Lee Meader, Count and Countess Jarni, Mr. and Mrs. Walter Berbecker, Mr. and Mrs. Lamar Hardy, Mr. and Mrs. Alexander Russell, Martha Attwood, Robert Underwood Johnson, Mrs. J. Ernest Richards, Pierre Key and Mr. and Mrs. William Hughes.

Isabel Richardson Molter Enjoyed

Isabel Richardson Molter was called upon at short notice to give the artist recital at the Iowa State University, Iowa City, during the state contest. Mrs. Molter reports it a most interesting experience to have sung before an audience of about 1500 high school students who received the program with great enthusiasm. Harold Molter, as usual, was at the piano.

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PHILADELPHIA, PA.

PHILADELPHIA, PA.—At the concerts of the Philadelphia Orchestra on April 22 and 23, Leopold Stokowski conducting the chief feature was the appearance of Moriz Rosenthal, celebrated pianist, who played the Chopin concerto in E minor with such beauty of tone and exquisite shading as is seldom heard even among the "great." His entire interpretation was that of a master musician and his technic perfect. He was recalled again and again. Mr. Rosenthal played this same concerto when he made his first appearance with the Philadelphia Orchestra in 1906. A novel feature of the concerts was the Rhapsody for Saxophone and Orchestra by Debussy, with Frederic Parme as soloist. It was interesting to hear this instrument used for solo work in really serious music (not jazz). It proved quite pleasing, and was well played. There were three purely orchestral numbers—the overture, *The Hebrides* by Mendelssohn; *New Orleans Street Cries at Dawn*, by John Beach (a work still in manuscript, descriptive of the composer's impressions of early morning in the old quarter of New Orleans), and a composition entitled *Burma*, by Eichheim. The last is distinctly Oriental in character, comprising such sections as *Twilight at Schwe Dagon*, *Rangoon*, *Dance of the Prince and Princess*, *Grotesquerie*, *Dance of the Councillors*, *Finale*. An unusual, but very interesting program!

A delightful program, with several seldom heard compositions, was given by the Philadelphia Chamber String Simphonietta for its closing concert in the Penn Athletic Club ballroom. "Wasn't it a perfectly beautiful concert?" was heard on all sides as the large audience dispersed, and it was very evident that these concerts are growing in interest with a discriminating musical public. That it is steadily perfecting an excellent ensemble and developing rapidly in the art of interpretation under the leadership of Fabien Sevitzky is the opinion of many Philadelphia musicians, and a successful future and a well deserved position among the best of the string quartet organizations is expected of this body of earnest and well equipped musicians composed of eighteen members from the string section of the Philadelphia Orchestra—six "firsts," four second violins, three violas, three cellos and two basses. The concert opened with the *Concerto Grosso No. 9* by Corelli—the score and parts loaned Mr. Sevitzky through the courtesy of the department of music of the Congressional Library—and the work was played for the first time in Philadelphia, if not in the country. This was followed by a splendid interpretation of Schönberg's *Verklärte Nacht* (a very beautiful work written before the composer's ultra-modern period and showing a strong Wagnerian influence) which was the highest musical achievement, of the afternoon and merited the continued applause and recalls it received. The last half of the program was devoted to six short numbers (a rather novel but acceptable arrangement) consisting of *Melancholie* by Napravnik, *Valse Miniature* (Rebikov), *Saint-Saëns' Prelude to the Deluge*, *Anitra's Dance* and *Last Spring* by Grieg, and a merry and brilliant *Burlesque* from *Intermezzo*, Goldoniiani by Bossi. This number and *Anitra's Dance* received so much applause that Mr. Sevitzky responded by giving a Percy Grainger arrangement of *Molly on the Shore*.



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Program of HARRIET WARE

Songs Broadcast WOR
Monday Evening, May 23, 8:30

Artists

MILO MILORADOVITCH, *Soprano*.
EDWIN SWAIN, *Baritone*.
HARRIET WARE at the Piano.

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THE FRIEND OF YOU

(Poem by Edwin Swain)

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BOAT SONG
FRENCH LILACS

IRIS
CONSOLATION

'TIS SPRING

YOUR HAND IN MINE

Milo Miloradovitch

DUET, GOOD NIGHT

Miss Miloradovitch and Mr. Swain

THIS PROGRAM IS AVAILABLE FOR RECITALS

Anna Case was the artist who gave the last concert of the season in the series of the Penn Athletic Club Music Association, in its ballroom. Miss Case is so well known that her name on a program is an assurance of a treat in the art of singing. She is equipped with a dramatic soprano voice of color and brilliancy, splendidly trained, and a personality which tells. She never fails to render her message, varied as it may be, in an artistic and most pleasing style. Beginning with a group of Schubert songs, of which *Die Junge Nonne* and *Der Schmetterling* were remarkably well done, she followed with seventeenth century English songs which were admirably given, as being in themselves of no great merit, they require most careful and painstaking study to render them in the delightfully charming and artistic manner which Miss Case gave them. Of the French group it would be difficult to say which were the outstanding ones, as all were so well done—possibly *Chanson Douce* (dedicated to Miss Case by the composer Renard and *Chanson Legere* by D'Erlange. A group of English songs closed the program, of which *Joy* by Witter Watts (whose works are becoming among the favored by artists and audiences), and *Happy Song* by Teresa Del Riego were splendidly sung. In response to repeated and continued applause Miss Case gave three encore numbers (a Swedish Folk-Song of the 16th century among them, which was particularly acceptable, also encores after each group.

A joint recital was given in the Playroom of The Plays and Players, by Riva Hoffman, interpretive danseuse, and Isadore Freed, pianist. Mr. Freed opened the program with the organ prelude in G minor by Bach-Siloti, in which he evidenced a real Bach spirit. Following this came the prelude in E flat minor, *Lamento* from *Capriccio* in B flat and *Preludes* C major, and E major, all by Bach. Miss Hoffman first appeared in the *Lamento*, which, together with the *Preludes*, and *Finale* from organ concerto by Friedman Bach, she interpreted most artistically. Mr. Freed was heard in two more groups of solos—one including numbers by Debussy, Granados and Rachmaninoff, besides one of his own compositions, *Whims* (written in 1920), which was enthusiastically received by the audience. The other group included four Chopin numbers,—a *Ballad*, *Mazurka*, *Nocturne* and *Scherzo*. Mr. Freed's playing was most gratifying to his audience, judging by the applause, and he was obliged to give several encores. Miss Hoffman also gave two groups of solo dances, including numbers by Schumann, Scriabin, Tcherpneine, Chopin and Brahms. Her grace and artistry of interpretation were delightful, ranging from the sad and majestic numbers of Bach to the dainty *Papillons* of Schumann. Vigorous applause greeted each number.

Lisa Roma, dramatic soprano, was heard in recital in the Academy of Music foyer. Her program was a comprehensive one, opening with *My Heart is ever Faithful* (Bach), *My Mother Bids Me Bind my Hair* (Haydn), and Mozart's *Alleluia*. The next group contained three songs by Schumann and two by Strauss, of which *Widmung* by Schumann and *Ständchen* by Strauss deserve special mention. A French group of numbers by Rhené-Baton, Ravel and Milhaud was beautifully done. In the closing group, however, Miss Roma reached her greatest height, when she sang *Do Not Go, My Love*, by Hageman; two songs dedicated to Miss Roma—*What Weeping Face*, by Marc Blitzstein, and *To the Spring*, by Nicolai Mednikoff, who accompanied so beautifully, and the aria, *Wie Nacht mir der Schlummer*, from *Der Freischütz*. Miss Roma has a clear, powerful voice, perfect poise, a good stage presence and a proper understanding of the interpretation of the classic and modern numbers. The audience was large and enthusiastic.

In the foyer of the Academy of Music the Society for Contemporary Music gave its last concert of its first season before a large audience of leading musicians and those well known in Philadelphia music circles. The artists appearing on the program were Ruth Montague, soprano; D. Hendrik Ezerman, pianist; Michel Gusikoff, violin; Alexander Zenker, second violin; Henri Elkan, viola, and Willem van den Burgh, cello. No. 1 on the program was *Il Tramonto* (The Sunset), by Respighi, for mezzo-soprano and string quartet. There is a beautiful opening melody for viola and cello, then the voice takes the lead and keeps it (more often than not the voice and instruments are written in low register) while the instruments are more or less of a background. Miss Montague possesses a lovely voice, rich in overtones, and in timbre well adapted for the blending with strings. While the composition is modern, beautiful melody abounds, from which—thank the gods—an Italian seems still unable to escape.

Not so with the Ravel Sonata for violin and cello which was splendidly played for here (as is the case with the extreme modernists) melody, if there be any at all, is as primitive as the early tonal cries of the savage, though one is pleased to grant that this material is well handled by a skilled craftsman. The structure is contrapuntal in a four-voiced fugue in the finale, the second movement, a scherzo form, more coherent to eager ears, and the lento really a bit musical. One notes "eager ears," because from the youthful enthusiastic student to the elderly listener of seventy, for they too were scattered here and there, it was evident with what intentness and interest the audience as a whole was listening, as though more than willing to find and welcome the message, if there was one, in its new guise. The Ravel number was received with much applause but it was a tribute to the performers—Gusikoff and Van den Burgh—rather than appreciation of the composition which lacked what one really looks for in a work of art—inspiration. However, we may concede that it may be hidden away or on the road, as one inwardly smiles at one's willingness to sit quietly and listen while upon our ears falls such a hurrying tumult of tones as worlds might have made in finding their places in the solar system. But why pause long to consider this number when it was followed by the really enjoyable work of Honegger entitled *Les Paques à New York*, in three short movements, *Grave*, *Tourmente* and *Moderate*, remarkably well done by Miss Montague and the string quartet, and after which the artists were recalled many times. The Quintet by Ernest Bloch, with Mr. Ezerman doing the piano part, was also received with much enthusiasm, both in appreciation of its performance and as a composition, which is the most powerful work Bloch has written in the smaller forms. It is cast in three movements, *Agitato*, *Andante Místico*, a very beautiful movement, with the piano supporting with a basso ostinato the various parts in the strings, and a remarkably fine *Allegro energico*,



GRACE WIDNEY MABREE,

of California, chairman of church music of the National Federation of Music Clubs. Mrs. Mabree was one of the most active participants in the recent state convention held in Chicago, after which she visited Galesburg, Ill. A graduate of Knox Conservatory, she made an address there during her visit and also sang at the Congregational Church. Mrs. Mabree's experience as a choir leader and soloist equips her admirably for her work in the Federation, having been heard in concert and oratorio in the United States and in the Orient. In 1915 she travelled almost around the world to be present at the golden wedding anniversary of her parents. Her father, J. A. Widney, now past eighty-seven years old, was a Civil War veteran and shook hands with Lincoln in October, 1858, at the time of his debate with Douglas. Some years later he visited the White House, where he was then presented to Mrs. Lincoln.

which however might have been shortened without loss to the unity of the whole.

The closing concerts of the season were given by the Philadelphia Orchestra, Leopold Stokowski conducting, on April 29 and 30, when, as has been the custom for many years, the program was made up of numbers chosen by those attending, on ballots distributed several weeks previously. The opening number was the *Leonore Overture No. 3* by Beethoven, followed by the famous fifth symphony of the composer. After the intermission Mr. Rodzinski, assistant conductor, led the orchestra in a spirited reading of the *Meistersinger Overture* by Wagner. Dr. Stokowski, who had given such a masterly interpretation of the two Beethoven numbers, again took the baton for the final number—the mighty *Toccata and Fugue in D minor* by Bach, which Dr. Stokowski has so cleverly orchestrated. It seemed as if conductor and orchestra had never been keyed to a higher pitch of excellence. The audience remained after the concert in the hope of a few words from Dr. Stokowski, who is to be away for a year on a leave of absence. He was presented with an enormous wreath by the Women's Committee of the Philadelphia Orchestra, and he spoke of his appreciation of the interest of his audiences and of the large part an audience plays in the performance of an orchestra or individual. A cold audience, he said, gives no inspiration to the performer, but a keenly alive audience naturally imbues the performers with enthusiasm. He also spoke of some of his past hopes for the orchestra and some failures to realize them, also of the successes, and his future hopes and dreams (at which there was vociferous applause). The audience reluctantly went home, secretly if not openly bemoaning the fact that the virile leader is not to be here next year. M. M. C.

Cara Verson to Europe

Cara Verson left Chicago last week for New York, from where she sailed on Tuesday for Sweden. Miss Verson will also visit in Denmark and the mountain regions of Germany this summer before coming back to America. She will concertize again in this country, giving piano recitals throughout the Middle West and Pacific Coast next season. A Chicago recital has already been arranged for her.

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BEDUSCHI INTERVIEWED

Umberto Beduschi was recently interviewed in his studios in the Auditorium Building, Chicago, by a representative of the *MUSICAL COURIER*. After exchanging the compliments of the day Mr. Beduschi was asked if he had something special to tell the musical world as he has done annually through this paper.

"Naturally," he replied, "there is always something new to be said, but it seems that this year my good friend, Francesco Daddi, has said practically the same thing I have kept in store for your paper—that American students like to shop, that American students are anxious to go to Europe before being fully prepared to imbibe the good of European teachers, and that many unprepared students try to get in grand opera here or in the concert and oratorio field, not to tell of the many who invade the concert field before they are mature artists."

"You are pretty severe, Signor Beduschi, for the young men and women trying to enter the profession."

"I want to be. I should be. The trouble here is that friends and acquaintances of students unjudiciously praise their work and the poor students naturally want to pass auditions when they are not prepared. I have often sided with Herbert M. Johnson, Giorgio Polacco and the other gentlemen before whom auditions are passed at the Auditorium and I have felt sorry for them when they have had to listen to such crude material as is annually heard at those auditions. Some of those girls and boys have received no more than six months' tuition in voice. They have no repertory whatever and yet they have the audacity to present themselves, expecting to be engaged by the Chicago Civic Opera, an organization which has only a few rivals as to standard in this and other countries. I think it is all wrong for teachers to permit their students to present themselves when unfinished before the powers that be at the Auditorium or at the Metropolitan, or to Fortune Gallo. It seems that a young artist who expects to appear in opera should at least know a few operas, that his or her repertory should consist of more than one or two arias, that one should at least be able to sing in the languages in which those operas are sung at the Auditorium. I do not speak about Ravinia, as I know Louis Eckstein does not take beginners. He is right. He wants mature singers."

"I have had professional students appear not only with the Chicago, but also with other opera companies, but those students were ready. If not, they would not have passed the audition which brought them the date. I call it buffoonery for some students to dare to sing one aria and when asked to sing another answer, 'I have not brought the other aria with me.'"

"Do you believe in preparedness?"

"What do you mean by preparedness?"

"This much. Ten years ago the late Cleofonte Campanini called up the Chicago office of the *MUSICAL COURIER* on a Monday and informed us that one of his dramatic sopranos was sick. 'Tomorrow night,' said the late maestro, 'we are giving *Trovatore*. Do you know a singer in Chicago who can sing the part of Leonora? You have bothered me many times by telling me how little the Chicago Opera is doing for American singers, and though your claim is unjust, I want to help you. Get me a soprano to

sing the part tomorrow night and if she makes good, we will give her a contract for three years.'

"We told the maestro that we knew several professional sopranos who probably knew the role in English. 'I do not care if they sing it in French or English, but they must sing it. If they know it in Italian, so much the better. They can have an orchestra rehearsal this afternoon and I



UMBERTO BEDUSCHI

will conduct the performance and give that woman the best there is in me.' The representative of the *MUSICAL COURIER* then called up a lady who had always claimed that the Chicago Opera had done nothing for her, though she was regarded one of the leading sopranos in Chicago. We told her what the maestro wanted and after hearing our plea, she said: 'If it were next month I could be ready, but outside of the various arias I do not know the part and I would not learn it in a day.' We told her to sing it with the score in her hand. 'Haven't you sung it in concert form?' we asked, and she said: 'No, I have only sung the various arias.' We thanked her. We called up four other Chicago sopranos and when they declined the offer we got in touch with the late Campanini, told him that we had failed, and he answered: 'Never again speak to me about those Chicago singers who always clamor for a chance and when they get it they turn it down.'

"Bravissimo," ejaculated Signor Beduschi. "I loved Campanini. I am happy that he gave it to you. That's the way to talk. Students, as well as professional singers, who have ambition to sing in opera, should first of all learn the operas—that is to say, learn parts, not only the principal roles but the minor ones. It may be that at the eleventh hour they will be called upon to fill the bill and if they make good, they can enter a big theater by the front door; but the trouble is, they want to be engaged, and then want the opera house to teach them their roles; they want to make a kindergarten out of a first-class opera house, and though I have many pupils, I could not ask an audition for them unless they are ready."

A pupil had been interrupted while we got this interview and another was waiting for her lesson, so we ended our annual visit to the Beduschi studio.

Curtis Institute Students' Choir in Concert

A concert which critics viewed as an achievement because of the comparatively short period of training which preceded it was given on May 4, in the hall of the Plays and Players by the newly organized Students' Choir of the Curtis Institute of Music, Philadelphia. The organization of some sixty voices is composed of students selected from the vocal department of the school and trained by Richard Hageman, former director of the Metropolitan Opera Company. Excellence of tone and ensemble work was matched with the beauty of the voices. Two of the most interesting numbers were sung by the double quartet consisting of Euphemia Giannini Gregory and Helen Jepson, sopranos; Josephine Jirak, and Jane Pickens, contraltos; David Solovieff and Louis W. Yaeckel, tenors, and Wilbur Evans and Clarence Reinert, baritones. A group of eight Gypsy Songs by Brahms was beautifully sung by the double quartet as the opening number. Another Brahms group of twelve short Songs of Love also was given by the quartet. Theodore P. Walstrum was at the piano for the first group and Florence Frantz and Florence Morseman for the second—the latter accompaniment calling for two pianos.

The choir was heard in numbers by Schubert-Spicer, Rubetz-Schindler and Palestrina; an old French Noel arranged by F. A. Gevaert, and a Scotch song, *Charlie Is My Darling*, arranged by Charles E. Allum. The solo soprano part in *The Omnipotence* by Schubert-Spicer was sung by Elsa Meiskey, a pupil of Marcella Sembrich. William Harms was at the piano.

Exposé of Our Editor

(From the *London Sackbut*, March)

Mr. Leonard Lieblich, who is not only critic of the *New York American* but also editor-in-chief of the *MUSICAL COURIER*, is another trained musician turned reviewer, for he comes of a distinguished musical family, and commenced his career as a concert pianist and composer. It is no reflection on his musicianship that he has written several light operas. Mr. Lieblich knows a great deal more than he writes about music. He certainly never attempts a display of learning, in fact, he writes as if for the amusement rather than the edification of his readers. He is a kindly person, and I am sure would hate to anger, still more to injure, anyone whom he criticizes. Although comparatively a young man he remains a musician of the old school, for he has little sympathy with the modern composers, by whom he is frankly puzzled, although they do not irritate him as they do some. He is the author of a weekly page of quips and cracks, some wise and some otherwise, in the *MUSICAL COURIER*, and it is astonishing how he manages regularly to turn out his "stint" and to be personal without ever giving offense.

Clayton F. Summy Publication

An attractive feature of the Civic Music Association festival program at Orchestra Hall (Chicago), on April 24, was the group of songs from *Tunes and Rhymes* by Alice C. D. Riley and Dorothy Riley Brown, sung by the children's chorus under the able direction of Felix Borowski. These are published by Clayton F. Summy Company of Chicago.

Recent Triumphs of MORIZ ROSENTHAL

ON AMERICAN TOUR 1927

New York Times

December 13, 1926

(By Olin Downes)

Mr. Rosenthal played Chopin with a mastery which involved a rubato never exaggerated, intuitive in its logic and impulse, and a style less like a carefully planned concert performance than a poet's improvisation. This was particularly true of the Chopin B minor sonata. Customarily the sonata is played in too formidable and portentous a manner. Then the listener laments that Chopin had not the classicist's mastery of the sonata form, and all the rest of it. But the B minor sonata is not an epic or even, necessarily, a tragedy; it is a piece of exquisite, often tortured, feeling, a fantasy, a troubled dream. The interpretation had the poignancy of something so fleeting that it could not be captured or delayed in its fated flight. It was a series of fugitive images, sometimes compact of power and import, more often a play of memories, hopes, regrets, and this with the distinction of style, the aristocracy of expression and taste, which characterizes Chopin whether he is writing a nocturne or a summons to battle. It was also ravishing pianism—this performance—of a lovely singing tone, an employment of touch and pedal that avoided modern exaggerations and found everything necessary for artistic expression within the limits that must have been set by Chopin's style and Chopin's instrument. He was before Liszt, and he was well content with the natural and not the overdeveloped resources of his piano.

It was playing to remember. When an artist of Mr. Rosenthal's generation and interpretive maturity appears it is possible not only to derive much pleasure, but also some new ideas, even about Frederic Chopin!



New York Sun

December 13, 1926

Moriz Rosenthal Delights Hearers at Recital

(By William J. Henderson)

Moriz Rosenthal, world famous pianist, returned to New York yesterday afternoon following an absence of two years and gave a recital in Aeolian Hall. Making his American debut here in 1888 this "dean of the pianists" had played in various auditoriums in this city, but this was his first appearance in the temple dedicated to music in Forty-third street.

Mr. Rosenthal returned to New York on December 14, 1923, after an absence of seventeen years. His return was hailed with joy by music lovers, and not only did he again by his playing sustain his unchallenged position as a supreme master of the keyboard but he added lustre to his kingly crown by the greater emotional and intellectual play discovered in his readings.

In Beethoven's sonata, as in other principal numbers, he played with poetic taste, a marvelous range of dynamic power and dazzling technical finish.

The simple character of the Beethoven sonata was carefully drawn and the Chopin work in the same form laid bare of its inner content with careful observance of melodic line and color. The largo of this sonata was a thing of sensitive grace and beauty as were many of the shorter Chopin pieces.

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FIDELIO HAS FIRST SCALA PERFORMANCE

Toscanini Conducts—Muzio Triumphs in Andrea Chenier and La Tosca—Two Americans in Trovatore—A Famous Opera House Becomes a Picture Palace

MILAN.—The first performance at La Scala of Beethoven's opera, Fidelio, was given on April 6. Previous to this performance, the opera had only been given once in Milan—under peculiar circumstances. On May 13, 1883, a German company visiting the city gave performances of the Wagner trilogy in commemoration of Wagner's death in the Teatro Dal Verme. At the last minute before the curtain went up on the first performance of the Ring, the firm of Lucca took out an attachment on the scenery for this opera, thus preventing it from being given. In consequence, the company substituted the opera, Fidelio, which was received with indifference on the part of the audience. This season Toscanini decided to add Fidelio to La Scala's long repertory in commemoration of its great composer. It was given in its entirety and proved to be an enormous success. Toscanini's masterly reading brought out all the beautiful melodies in which the score abounds. After the third Leonora overture, between the first and second scenes, the audience rose to its feet and gave the great maestro a genuine ovation which lasted several minutes, compelling him to turn and acknowledge the demonstration several times.

THE CAST

Prominent in the cast was Elisabetta Ohms-Pasetti, as Leonora, who appeared for the first time with La Scala. She possesses a fine voice and interpreted the role with temperamental insight and style. In the role of Florestano was the tenor, Merli, in a portrayal marked by many points of beauty. He sang the solo in the second act with taste and understanding. Benvenuto Franci was Pizarro, the Governor, singing the difficult role with a thorough knowledge of the score and elasticity of range. His performance was admirable, giving proof of the beauty of his voice, principally in the dramatic points. Inez Maria Ferraris sang the part of Marcellina, one of the best roles she has done at La Scala, with much grace and sincerity. In the role of Rocco, Vincenzo Bettoni, new at La Scala, created an impression of superior artistic worth in his appearances throughout the opera. Don Fernando was sung by Salvatore Baccaloni, also new at La Scala, who acted the role with understanding and displayed a voice of beautiful quality. Nardi was excellent in the limited role of Giachino. The staging was under the able direction of Ernest Lert, whose artistic groupings added much to the pictorial effects, and the scenery by Stroppa was effective in coloring and harmony. There was a capacity house and enthusiastic audience, which recalled artists and maestro many times.

MUZIO IN ANDREA CHENIER

During this same week, there were also repetitions of Rigoletto, Lucia and Gioconda, and the following week ad-

ditional performances of Fidelio and Gioconda. On April 13, in the first special performance of Andrea Chenier, Claudia Muzio, guest artist, made her first appearance this season at La Scala in the role of Maddalena. This is one of Muzio's best roles; she is an actress of great refinement and sings this pathetic role with expression and real bel canto. Her superb voice is equally exquisite in every register and her noble impersonation ideal. After her exquisite rendition of La Mamma Morta the audience's applause and cries of bravo held up the action for several minutes. Muzio's performance reached a high point of perfection in her final duet with Aureliano Pertile, the Chenier, who was equally impressive in his performance. The two were recalled numberless times to the footlights, Maestro Panizza, who conducted, sharing the honors with them. The role of Gerad was effectively sung by Mariano Stabile, the balance of the cast remaining the same as in the earlier presenta-



Moffett photo

CLAUDIA MUZIO,

Guest artist at La Scala, who made her first appearance of the season there on April 13 as Maddalena in Andrea Chenier.

tions of the opera this season. Chenier was repeated on Sunday, April 17, to another capacity audience, and added another triumph to Muzio's fame.

GALEFFI'S BORIS MUCH DISCUSSED

On April 16, Carlo Galeffi was heard in the title role of the season's first performance of Boris Godounov. Galeffi, singing the role for the first time in his career, did his best to give it a realistic Russian interpretation, but vocally he appeared much fatigued—probably as a result of the many rehearsals necessary for an adequate performance of the role. His interpretation was much discussed, as he had moments which were admirable and in which he received plaudits of commendation. Taken as a whole, the role may be counted as a welcome addition to his repertory. Alessandro Dolci was again Dimitry; Luisa Bertana was an exceptionally good Marina; Angelica Cravenko, the innkeeper, Bruna Castagna, as Xenia, Gina Pedroni, as the nurse, and Sens, as Theodore, were all excellently cast. Umberto di Lelio gave a splendid interpretation of Varlaam and proved himself an intelligent artist, being enthusiastically received. Antonio Righetti was again heard in the role of Pimen and Luigi Nardi in that of Prince Scintsky. The scenery by Nicolas Benois and Alberto Scajoli was new, lacking however some of its effectiveness. There were diverse opinions as to its being authentic. The groupings of Alessandro Sanine, stage manager, were admirable, showing a thorough knowledge of the Russian style. Toscanini again gave a superb reading and the audience evinced enthusiastic appreciation of his art. Only two performances of this opera were given.

MUZIO SINGS TOSCA

For the week ending April 24 there were repetitions of Lucia, Boris Godounov, Turandot, and, on Saturday, the first performance of Tosca with an all-star cast. Claudia Muzio, much loved by La Scala patrons, gave a long to be

remembered performance of the main role. With her magnificent voice, ideal personality, and supreme art she lives the character from the start, portraying grace, passion, and sorrow. Her superb voice, under perfect control, fits each mood, placing her among the best interpreters of the Puccini operas. After the climax reached in the Vissi d'Arte, the scene was interrupted for many minutes with thunders of applause and spontaneous cries of brava. In her first act she is admirable, giving an exhibition of the true bel canto; her dramatic interpretation of the second act was vibrant, her art showing perfection in every detail. Throughout her long scene with Scarpia, when she fights for her honor, and finally in her realistic stabbing of the monster, she gave an admirable performance from an artistic standpoint. In fact, if Muzio were not a singer the dramatic perfection she reaches in this scene would classify her as one of the best classic tragedians of the day. Her triumph as Tosca was complete as the curtain fell on the last scene, the audience manifesting its admiration at the end of each act with infinite curtain calls, not being satisfied until she appeared alone. Aureliano Pertile, as Mario Cavaradossi, proved himself an exceptional artist both vocally and artistically. Mariano Stabile portrayed the role of Scarpia ineffectively; the role does not seem to fit him. This is certainly a pity, as he is such a wonderful artist in his other roles. The minor impersonations were excellently done. The new scenery by Marchiori was beautiful, the famous Castel St. Angelo most realistic, the lighting effects by Caramba effectively artistic, and the chimes newly made by order of Toscanini for this production by E. Castellini, were perfect in tone. Especially effective and impressive were the chimes of St. Peter's of Rome, an F below the staff which has never before been used. Toscanini gave another proof of his ability in his unsurpassable reading; the house was filled to capacity, many being turned away.

A FESTIVE RIGOLETTO

On April 24, a gala performance was given in honor of His Royal Highness Prince Umberto of Savoia. The opera chosen was Rigoletto, with the same cast as appeared at the previous performances, and with Toscanini conducting. The house was jammed with military attaches, city authorities, including the Honorable Belloni, the new Podesta, whose position fills the offices of Mayor and Governor combined, and all Milan's oldest aristocracy and nobility. It was a sight worth seeing. At the entrance of the Prince between the first and second acts, the orchestra, conducted by concertmaster Professor Gino Nastrocci, for many years concertmaster at the Metropolitan Opera House of New York, played the Royal Italian March. This was followed by the first presentation at La Scala of the Fascisti hymn, Giovinezza. In the foyer entrance the Prince was presented, at his request, to our great maestro, Arturo Toscanini. Toscanini accompanied the Prince and suite to the royal box and remained while the orchestra played the two hymns. It was an impressive moment. Toscanini then returned to his post and conducted the balance of the opera. The audience showed much enthusiasm throughout the performance of the opera, and the Prince, who remained until the end, applauded frequently, especially after the Caro Nome, which was exquisitely rendered by the notable artist, Toti Dal Monte.

TWO AMERICANS

During the last two weeks of the farewell opera season at the popular Teatro Carcano, special performances of the old standby, Il Trovatore, were given, with Tina Poli-Randaccio as Leonora, and Giuseppe Radella as Manrico. There were two American artists in the cast, Gaetano Viviani, the well known Italian-American baritone, who has met with great success throughout Italy and South America, was cast as the Count of Luna, his fresh voice making an extraordinary impression. After his solo, Il Ballo, the house rang with thunders of applause, and after the duet with Leonora the ovation was tremendous for both. Luisa Sinva, of San Francisco, was the Azucena, appearing in her first opera in Milan, in which she gave an interesting interpretation of the role and was well received. Miss Sinva has only been heard here previously in concert. There were three performances of this opera.

One special performance of the Barber of Sevilgia was given with Carlo Galeffi by courtesy of the La Scala management. The house was packed to capacity. Another performance of the same opera with Milan's beloved artist, Toti Dal Monte (also by courtesy of the La Scala management), closed this successful farewell season. Although the prices of the seats were increased enormously for this performance the house was packed to overflowing, the fire department being forced to forbid further entrance. Toti sang divinely the role of Rosina, giving rare exhibition of her birdlike voice in the lesson scene, when she sang the Variations of the Carnival of Venice. In this aria her flute tones were so perfect that it was difficult to distinguish her voice from the flute. The ovation at the close of this aria was astounding, and she was forced to repeat it in its entirety. It was a most enjoyable performance.

The Carcano has passed now to the films, burlesque, reviews, etc. It seems a pity, for this house always had a successful grand opera season for eight or ten months of the year. Many Americans started their successful careers there. Nearly all of Europe's greatest celebrities will deeply regret the passing of this popular opera house, where most of them were heard early in their careers. To one of today's most famous sopranos, Toti Dal Monte, fell the honor to close the beloved theater in a veritable blaze of glory.

ANTONIO BASSI

Casella Conducts Les Noces

Under the direction of Alfredo Casella, six performances of Stravinsky's Les Noces were given in Italy for the first time at the following places: April 4, Turin; 5, Milan; 6, Florence; 7, Naples; 8, Rome, and 9, Padova. It is reported that so enthusiastic was the reception by the public that in each city the last tableau had to be repeated, and in Milan a repetition of the complete work was demanded. A tour is being arranged for March, 1928, to present the work in Switzerland, Austria and Germany.

No Soloists at Bach Festival

It was inadvertently stated in a headline in last week's review of the Bach Festival at Bethlehem, Pa., that soloists and members of the New York Symphony Orchestra assisted the choir, of which Dr. J. Fred Wille is the director. As stated in the body of the story, there were no soloists, the solo parts being sung by the respective groups of the choir.

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Casella Conducts Second Week of Boston "Pops" Concerts

Mr. Casella opened his second week as conductor of the Boston Symphony Pop Concerts with an all-Wagner program, Sunday evening, May 8, before an audience that filled the hall to capacity. In detail it stood as follows: Rienzi, Overture; Die Meistersinger—Suite from Act III, Prelude, Dance of the Apprentices, Homage to Hans Sachs; Siegfried, Forest Scene; The Flying Dutchman, overture; Tristan and Isolde, Prelude and Finale; Die Walküre, Ride of the Valkyries, Lohengrin, prelude; Tannhäuser, overture.

Mr. Casella's interpretations may not fairly be characterized as readings in the sense in which that word has come to be used when associated with highly individual conductors of the Koussevitzky or Stokowski type. The Italian composer is an erudite musician who is plainly content to give an honest performance of the music as it is written, without any attempt to portray the adventures of his soul in the process. That this method works very well with Wagner goes without saying, and the audience testified to its transports with enthusiastic applause. Technically the concert was not altogether flawless, since the orchestra had not yet wholly freed itself from a tendency to ragged entrances.

Monday evening was given over to Radcliffe College, and its choral society, with Mr. Woodworth conducting, was heard in a well-diversified assortment of pieces. Tuesday was Northeastern University night, with a popular program, while on Wednesday Mr. Casella again indulged his ambition to introduce music of a more or less serious nature into the "Pops" programs—Rimsky-Korsakoff's Sadko, Sibelius' The Swan of Tuonela, several excerpts from Berlioz' Fantastic Symphony and Honegger's Pacific 231. Simmons College ruled the roost on Thursday, the program including Mous-sourgsky's tone poem of the Witches' Night on Bald Mountain, the overture to Glinka's opera, Russian and Ludmilla, and Verdi's overture to Nabucco. The Italian conductor essayed the whole of Rimsky-Korsakoff's Scheherazade on Friday, with a success that was hardly surprising in view of the ready appeal that this music always has. The closing program of the week was of a light nature, but Debussy's Children's Corner is hardly the music for a Saturday night audience at the "Pops."

Busy Ellerman-Coxe Pupils

Among the singers from the studio of Calvin Coxe and Amy Ellerman, Irene Dunne, soprano, scored a decided success in light opera with Civic Opera Co. The St. Louis Star wrote: "Irene Dunne delights. Makes a decided hit and gives further promise of making the outstanding success of the season." She appears as Diana in Yours Truly with Leon Errol. Virginia Moreno, soprano, has concertized extensively this season, among her appearances being The Symphony Orchestra, Memphis, Tenn.; for the Rome Music Lovers' Club; a recital at Guild Hall; the St. Cecilia Society of Savannah, Ga.; the Chaminade Club of Yonkers; the inauguration of the Mu Phi Epsilon Professional Chapter; Women's City Club of New York, and Wanamaker Auditorium. Miss Moreno is starting her second year as soloist of Second S. C. Church of Newark, Sunday nights, Bethany Church, New York City, and at Temple B'Nai Israel, N. Y. She broadcasts regularly for Station WRNY.

Gertrude Holmgren, contralto soloist of the Union Church of Richmond Hill, recently gave a concert for the Gustavus Adolphus Church of New York City, and on April 27 for the Roseville Presbyterian Church of Newark. Corrine Green, soprano, gave several concerts in Texas and Washington, N. C., and for the Forest Hills Women's Club. The Washington critic said: "The universal comment was that she had given the Washington people one of the rarest treats it had ever been their pleasure to enjoy."

Mary McLean, soprano, "acquitted herself March 28 with credit," delivering ringing and thrilling high C's in Inflammatus (Stabat Mater), given in Bogota, N. J., with John Quine and Fred Vettel. April 17 she was soloist in Messiah Victorious (Hammond), given at the Alexander Avenue Baptist Church, New York. Carrie Hasselriis, contralto, is soloist of Forest Hills Presbyterian Church, and recently gave a concert in Forest Hills. Alfred Hoffer, baritone, is in the choir of St. Agnes Chapel, New York. Louise Profriet, soprano, in the motet choir of the First Presbyterian Church, New York. Marie Sezzano, St. Mary's Church, Staten Island, and Mary Graff, Sailor's Snug Harbor Home for Sailors.

Edward Johnson Sings Pierne's St. Francis

The critique "in toto" of Edward Johnson's interpretation of Gabriel Pierne's St. Francis at the Cincinnati Festival in the Cincinnati Enquirer of May 3 is as follows: "Edward Johnson, American tenor, again was the outstanding figure of the concert, as he was two years ago when St. Francis first was given. None but a thoroughly routinized artist would dare attempt the work. Edward Johnson's voice again resounded with the ring and vibrant quality that is attainable only when the singer has perfect confidence in his power and when that power matches that confidence. By natural endowment and by temperament Mr. Johnson is ideally suited to the St. Francis role. Its dramatic possibilities he employs to the fullest extent. No finer example of vocal eloquence has a Cincinnati audience ever been privileged to hear than his impassioned singing of the impressive solo of the Stigmata. It was acted as well as sung; acted because the soloist could not refrain, so deeply did he feel the significance of the text. A hush of silence fell upon the audience. It was an invocation. In the endurance test that comes in the Canticle of the Sun, Johnson gained another triumph, mounting to a climax that not many tenors would attempt, certainly few achieve. And the voice was full, resonant and rich at the conclusion. Careful attention to the articulation is an important detail in the rendition of the St. Francis role. Edward Johnson's every word was clear and distinct, invariably without a sacrificing of tonal purity. Throughout the first part there were many solos beautifully

sung but the parts mentioned were the outstanding achievements of the concert's star."

Juliette Wihl Plays for Swiss Charities

Juliette Wihl, renowned Belgian pianist, who for some years now has made London her home, is still recuperating in Locarno, where she has spent the entire winter to recover from a bronchial complaint which has compelled her to cancel her engagements during the last half of the winter. Mme. Wihl is very popular in Switzerland, for in war's troublous years she found refuge there and gave concerts throughout the width and breadth of this beautiful country. Despite her precarious health, Juliette Wihl gladly seized the opportunity of her stay in Locarno to aid the suffering populace so far as was in her power, and gave two charity concerts in the hall of the Grand Hotel Palace on March 17 and April 13.

The first recital was under the patronage of M. Motta, President of Switzerland, for the benefit of the Antituberculosis League of the Tessino. Her program included Chopin's Sonata in B minor, Nocturne, op. 27, three etudes and the scherzo, op. 39, as well as two items by Beethoven. Daquin, Couperin, Debussy with his charming Clair-de-Lune, were likewise represented and the Liszt-Paganini Campanella completed the evening.

The impression she created is aptly summed up by the terse remark of a well-known musician in the Locarno Fremdenblatt: "It is a gift of the gods when Juliette Wihl plays." Popolo Liberto writes that she possesses a large and velvety sonority of tone, a delicate and caress-



JULIETTE WIHL,
Belgian pianist, at Locarno.

ing touch, impeccable accuracy, an irreproachable technic and casts a lustre of innate perfection over every work she approaches. Il Cittadino stresses the exquisite and intellectual treat her recital afforded the enthusiastic audience that thronged the large hall to capacity and that again and again demanded an encore from this brilliant player.

The second concert, for the benefit of scrofulous children, was a similar success both artistically and financially, each of the charities on whose behalf Mme. Wihl played reaping a large and unexpected addition to its income. Her selection was interesting and varied, ranging from Handel and Bach to Schubert, Chopin, Brahms and Liszt and including, by special request the Daquin and Couperin works played on the first evening.

Musical genius, unceasing gifts of recreation and entrancing charm all unite in Juliette Wihl, writes the Süd-schweiz, which goes on to state that she "solves the musical tasks given her with masculine power and grandeur, manifestations of a forceful and incomparably harmonic personality."

Juliette Wihl will return to London at the end of May to prepare for her London recitals. Her large and growing circle of friends is eagerly looking forward to this opportunity of welcoming her back to the concert platform of England.

John T. Adams Sails

John T. Adams, president of the Wolfsohn Musical Bureau of New York, Inc., sailed for a six weeks' European tour on May 14. Mr. Adams expected to go directly to Paris, where he will confer with the managers of the Wolfsohn European agencies regarding artists that have already been contracted for and will be brought to this country next season. At least one musical novelty will be introduced to the United States by the Wolfsohn office next season, and Mr. Adams will investigate and negotiate for several new artists and probably a ballet.

Germaine Schnitzer Now Playing in Europe

Germaine Schnitzer, pianist, sailed on May 17 on the Berengaria to fill some important concert engagements in Paris, Vienna and London. This is a flying trip, as Mme. Schnitzer will return to this country in July to spend her vacation at Dixville Notch, N. H. Early in October, she will start on her transcontinental tour of the United States.

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Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.
 ERNEST P. ELLERT, President
 WILLIAM GIEFFERT, Vice-President
 ALVIN L. SCHMOEGER, Sec. and Treas.
 Steinway Building, 113 West 57th Street, New York
 Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505,
 4506.
 Cable address: Musicurier, New York.

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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MILAN, ITALY—ANTONIO BASSI, 31 Via Durini.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
 Published every Saturday by Musical Courier Company
 Devoted to the Interests of the Piano Trade.
 NEW YORK MAY 26, 1927 No. 2459

Now, why not a MacDowell Week?

Walter Damrosch is to make the radio safe for music lovers.

That moaning instrument used at the cabarets is the saxophone of course.

The Revue Musicale (Paris) calls Hindemith a romanticist. That makes Antheil a poet.

The Private Life of Helen of Troy now will give way to The Public Life of John Erskine.

The concert manager dances to the fiddling of any violinist with drawing power at the box office.

The popularity of American airs in Europe, now has given way there to the popularity of a certain American airman.

Gatti-Casazza has added seven Americans to the Metropolitan Opera singing personnel for 1927-28. Seven is a lucky number.

There is nothing small about Gigli. His heart is as big as his voice, and he gives as generously of his worldly goods to any worthy cause as he does of his dulcet tones for the delight and benefit of his audiences. His latest gift came by radio from the liner Conte Rosso on his way to Naples. By radio Gigli sent a contribution of \$50,000 to the Italian Hospital. His message read: "I pledge myself to three concerts and operas, guaranteeing \$50,000 as my contribution."

It appears that Furtwängler was missed during his stay in America. His European audiences did not take kindly to the fact that they were forced to wait all winter for the completion of the series of concerts which were scheduled to be given under his baton. It has probably never occurred to American audiences that in their enjoyment during all the winter season each year of most of the great artists and conductors of the world, they were depriving Europe of the services of their own native sons. It is true that the European season on account of climatic conditions lasts much longer than the American season, in many places throughout the entire summer. But even so, when the great men and

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women are here they are not there, and European audiences certainly have just cause for complaint.

An interesting novelty that was heard during the Beethoven celebration in Vienna was an unknown oboe concerto by Papa Haydn. The MUSICAL COURIER's Vienna correspondent reports that it is of virtuosic difficulty and well worth the attention of oboe players. It is to be hoped that this work may be heard in New York.

Converse's Fliver 10,000,000 is standing up well. Those New Yorkers who heard the work relayed over the radio from Boston, are eagerly awaiting its early autumn trip to this city. Fliver 10,000,000 is that rare thing in musical composition, a work combining the best harmonic and constructive elements of the old and new styles, and possessing melody and the saving salt of real humor.

It has been announced that the first call for rehearsals for the Ravinia Park season will be posted about the middle of June. Although some of the artists are stealing a few weeks' rest and recreation in Europe, Mexico, and right here in this country, Louis Eckstein is in close touch with his song-birds and they will all be on hand in good time to begin the summer season's work, which promises to be most interesting.

One man's meat is another man's poison, and one city's summer is another city's winter. The "winter" season is on at Buenos Aires, and that means a brilliant series of operatic performances at the Teatro Colon. The South American metropolis is progressive in that field, and among the artists it has enjoyed before the United States heard them may be mentioned Caruso, Toscanini, Polacco, Tetrizzini, Ruffo, Galli-Curci, Fleta, Gigli, Lauri-Volpi and others.

News just received from Vienna indicates that Weingartner has finally carried out his intention of severing his connection with the Vienna Philharmonic. He received a tremendous ovation at his last regular concert and Vienna undoubtedly already regrets its loss. A special farewell concert is announced, and it is expected not only that there will be more to come, but also that Weingartner will return from time to time as guest conductor of his own great orchestra.

The Metropolitan Opera tour was successful artistically and financially, which surprises no one. It is the best advertised musical institution in the world, but what is even more important, its performances measure up to its publicity. The cities which poured money into the box office to hear the Metropolitan productions, now should prove that they really are musical communities, by patronizing with proportionate generosity the recitals and orchestral and chamber music concerts presented for their artistic delectation.

Verdi's famous opera, La Forza del Destino, has actually just had its first Berlin performance after all these years. It seems almost unbelievable that Berlin should have had to wait sixty-five years to hear such a remarkable work and one that has been on the standard repertory of most of the opera houses in the world for generations. Young composers who have to wait a year or two for the production of their operas should certainly not complain if this is the sort of treatment that is accorded the great Verdi.

The musical millennium will have been reached when: Mary Garden shall not be re-engaged for the Chicago Opera; Walter Damrosch shall refuse to be front-paged in the daily newspapers; famous pianists and violinists shall fail to achieve triumphs in Pekin, Tokio, and Bombay; Charles H. Meltzer shall stop crying for opera in English; guest conductors shall acknowledge hospitality by declining pay for their services; musical unions shall stop making inroads upon the purses of symphony orchestra guarantors; and music critics shall refrain from scolding average artists for not being great.

ENEMY OF MUSIC.

Richard Strauss, interviewed in Vienna recently, gave it as his opinion that sport is the greatest enemy of music. The statement aroused no comment. Yet a moment's reflection will show that he put his finger right on the sorest spot in the whole discussion about musical decadence, lack of patronage and dying interest in art.

The truth is that in nearly all civilized countries today the exaggerated pursuit of sport is crowding out the interest in art. And it is easy to see that the more a nation is absorbed with sport the less enthusiasm it has for music. England is the classic example.

In England, football and cricket and racing have taken the place of art in the popular imagination for centuries. The "ideal" of the rising generation was, and still is, the hero and the heroics of sport. Society centers in sport; popular aggregations take place for the sake of sport; ethics are measured by sporting standards, described by a sporting vocabulary.

Until recently the continental countries, particularly France and Germany, were comparatively free from this national preoccupation. Since the war, however, sport has taken such overwhelming strides in both of these countries, that their whole social physiognomy is being changed. If there is any cause for believing the glib dicta of our moderns that the glorious era of German music is definitely closed, it is this new enthusiasm for popular sport. Sport has seized hold of the German's mind, and with true German thoroughness he will cultivate it until he has beaten the other nations at their own game.

This element of competition, this opportunity for primitive comparisons, for matches of strength, for "victory," is the chief advantage that sport has over music, and also its chief danger. The sheer pleasure of its exercise alone is not enough, never has been enough, to raise it to a national cult. Governments seize upon this competitive element in sport (which is a mere sublimation of the martial and pugnacious instincts) to further their national "aspirations"—it is the preparedness campaign under the guise of amusement. Doctors and health cranks help it along, church and school propitiate it on the principle *Mens sana in corpore sano*—an ancient fallacy, according to which all prize-fighters, half-backs and Marathon racers would be moral paragons. (The reverse is far truer, as psycho-analysis has proved.)

This combination of influences has made cowards of us all. We dare not attack the sanctity of sport, yet we permit others daily to attack the sanctity of art, to deride it as "highbrow," "effeminate" and its pursuit as a mere amusement. Athletes are extolled as national heroes, while artists, the serious, searching disciples of beauty, are—often by their own professional critics—regarded as cranks. Crowned heads send messages of congratulation to the heroes of the arena; presidents pin medals upon their breasts. A composer, extolled as the greatest of his country, is left to finish his days, blinded, on foreign soil, while his colleagues' plea for a mere Order of Merit falls on deaf ears.

Now sport and art come from the same biological source—the play instinct, which again is the sublimation of excess energy in the human organism. But sport has gone far beyond it: it has become a vehicle for ambition, a measure for character—of a kind. Music, which the masters have developed into a vehicle for the emotions and an elevation of the soul, is—if we are to follow the false prophets of modernity—to be degraded into mere "play."

In the last analysis the artists have only themselves to blame. They pander to the herd instinct, the mass psychology of the people, and so help in the development of the thing which kills their own game. The artists themselves also help in the defecation of sport. Claude Anet, perhaps the most talented of the younger generation of French writers, writes a whole volume to proclaim the greatness of Suzanne Lenglen. Where is the contemporary novelist who will thus extol a composer, a painter—a contemporary artist of any sort?

But Claude Anet's book will be sold by the hundred thousands. A biography of—say Schönberg—even by a popular novelist, would sell few hundreds.

In conclusion a confession: I love sport—as a recreation. As a cult, as a crowd ideal, I am against it.

C. S.

VARIATIONS

By the Editor-in-Chief

This is the report of a nize preedeekamint. The young daughter of Elly Ney, the pianist, has been Milt Grossly mistaken for a certain famous comic character ever since a waggish friend referred to the child as "Ney's Baby."

Milt Gross, on being interviewed, was quoted as saying: "Sotch a kweencidence! I t'ought what my nize baby was the only nize baby but gradually eet's dunnink on me the feet thet eet leeves anodder one. Eemagine my chagreen wan I deescovered that the odder one, thees Ney's Baby—the leetle dutter frum a femus, renout peeyonna player, was burn befur mine and consequently I'm steelink her stoff."

"Yi! yi! sotch a feex wot I'm een. My etterneys-et lore, Berkowitz Berkowitz and Berkowitz, tell me thet eef thees N.y's Baby ees copyright I'm out of lock becuz they hed the idea first and they could make me weethdraw my baby under the Baby-us Corpus Ect. The preeveleged eenterests would netcherly steek op for thees Ney's Baby, wheech hees perents ees a femus renout ivory teeckler and a femus renout conductor not from strit cars bot ukestras, while my leetle mungrel cherecter ees the offsprink frum a mir eenseegnificant pents prasser, Mr. Feitelbaum, wheech he wouldn't have a Chinaman's chence een court. Yi! yi! yi! Wan thees metter gats een the courts all I could look furwit to ees a trial and a treebulation. Yi! yi! yi!"

Singing, in its May issue, publishes the following:

Leonard Lieblich in his Variations in the MUSICAL COURIER dares me to publish a list of tolerant musicians to buttress our editorial pleadings for more tolerance in the sphere of music. Mr. Lieblich cites Liszt as the outstanding hero of musical tolerance. How about the gentle Mendelssohn and his labors for Bach—or will Editor Lieblich retort that this was Felix's method of putting contemporaries in their proper places?

I nominate Rubin Goldmark the composer, friend of all creators, president of The Bohemians, as one of our finest apostles of tolerance.

Among our critics I would name Messrs. W. J. Henderson, Lawrence Gilman—but give me a little more time, Leonard, and I'll jot down a couple of other names. If you had asked for a list of intolerant musicians—well!

Editor Human has not proved his case. Four tolerant musicians—the exceptions that prove the rule—out of many thousands past and present. And Mr. Human needs more time to think up even a single additional one.

His citation of Mendelssohn was the least fortunate of all. One has only to remember what the somewhat feline Felix used to say and write about Liszt, Wagner and Chopin, and how he gossiped about the first named two when he unburdened himself in the bosom of the Schumann family.

We still claim that the champion of all time, in musical tolerance, was Liszt, whose only lapse seems to have occurred in the case of Brahms. However, long after Liszt was dead, most of the musical world continued to misunderstand and underestimate the true worth of the great Johannes.

Apropos, in his recent Evening Post review of William Wallace's "Liszt, Wagner, and the Princess," Robert A. Simon says that, "Liszt was the most considerate of men toward all except inept pupils." As a matter of fact, Liszt was more than good natured toward inept pupils; he was inexcusably tolerant.

It was his son-in-law, Hans von Bülow, who exercised sharp vigil over the Liszt pupil roster at the garden villa in Weimar, and whenever he visited the place and attended one of the classes, he would berate Liszt and practically force him to dismiss the untalented ones upon whom he declared the master was wasting his time. The weeding out was a sad process to the sympathetic Liszt. Finally he intrigued with his pupils, and whenever he heard of the impending descent of his son-in-law upon Weimar, he warned the class: "Von Bülow is coming to the next lesson." Thereupon a certain self-conscious part of the class remained away from the dreaded occasion, and did not return until after the critical ogre's departure.

The proof of the meek tolerance of Liszt toward the inept is afforded by the names of the many less than second-rate pianists who later advertised themselves as "pupils of Liszt," and, in fact, were permitted by him to be part of the class which contained such gifted players as Rosenthal, Siloti, Sauer, Stavenhagen, Friedheim, Reisenauer, Saul and George Lieblich, d'Albert, Vera Stepanoff, Sofie Menter, and others.

Of course the minor lights at the classes (except several pretty girls, for whom Liszt had an abiding

weakness) were nearly all "listening pupils," never permitted to play for Liszt. They merely picked up crumbs of wisdom (and jotted them down in notebooks) as they dropped from the master's lips and from under the fingers of the truly talented disciples.

In the recent happening of Furtwaengler and the New York Philharmonic, it seems to have been a case of speeding the parting guest conductor.

Yelly D'Aranyi is not a singer, but a Hungarian violinist, scheduled to make her American debut next season.

The pictures of Clemens Kraus, thirty-four year old conductor (now at Frankfurt-am-Main) who is to be one of the 1927-28 guest leaders of the New York Symphony, show a slim, romantic looking chap, with the general appearance of the late Valentino, slightly side-whiskered and wearing the low-crowned, broad-brimmed slouch hat of a Spanish toreador. If the feminine musical hearts of New York do not go a fluttering over the proud, dark beauty of Herr Kraus, all previous history of our town relating to concert heroes of pulchritude would

TUNING IN WITH EUROPE

Siegfried Wagner, recently on a visit to England, was asked what he thought of jazz. He said he liked it—as a joke. He heard Paul Whiteman and his band, and found the effects extraordinary. "So funny! I did laugh." As music he does not take it seriously, of course, nor can he understand why we should want to dance "nigger dances" when there are so many beautiful waltzes by Strauss. For want of a better explanation he blames it on the war. "The women get hysterical and they search for spiritual consolation. They see things in the air that are not there, and weird things of all sorts upset people's sense of values and humor. It was the same after the Thirty Years' War."

"But," he concluded, "I have a great belief in the future, and I don't think that jazz and the like have come to stay and upset our taste for fine music."

Despite this belief in the future, Siegfried Wagner confessed he knew nothing of modern music—except, of course, jazz. "I have no time to hear modern music," he said. He knew neither German, nor French, nor English music of the present day, though to one reporter he admitted that modern German music, art, and literature were all "crazy." This denial of all knowledge of their music so excited the English newspapers that one of them saw to it that Siegfried did not leave England without hearing at least some Elgar, described as "the greatest of modern British composers, and probably the greatest composer alive." Siegfried obediently listened to gramophone records of the Enigma Variations and the Cockaigne Overture, and delivered himself thus: "This is music in the true classical tradition. It is a pleasure to hear it after the typical modern music, which is sheer Bolshevism."

So Siegfried Wagner knows modern music after all. Or is he talking through his hat?

The most interesting thing that the great composer's son said, by the way, was not about music, but about Richard Wagner. Though he was but thirteen when the great man died, Siegfried clearly recalls his reading to the family in the evenings. One of the last things he read to them, in Venice, shortly before his death, was Shakespeare's Richard II.

And on other evenings Grandfather Liszt would "drop in" and play for the family. Siegfried Wagner recalls his playing Chopin "of whose music my father was very fond." Who, indeed, could have doubted it?

Which reminds me of my list of great composers. I have given two lists of ten, and promised an appendix of five more. The five have grown to ten, and there is a "waiting list" of five more. Here are the ten: Mendelssohn, Hugo Wolf, Pergolesi, Alessandro Scarlatti, Mahler, Bruckner, Tchaikowsky, César Franck, Debussy, Reger.

Then there is Monteverdi (who should rank high, if he were not virtually obsolete). There is Domenico

be strikingly reversed. That is, if Clemens' conducting is as inflammable as his appearance.

Stern observation from I. C.: "Judging from the length of time Tristan stands still and faces away from the prow of his ship in the first act, I should say that he evidently does not mind riding backward."

"There was a net movement of over a million people from the country to the city last year"—Department of Agriculture statement. Who could have dreamed that the Bach and Beethoven recitals of last winter would become so popular?

The Philippines are said to be cursed with politics. No need to worry. Look at grand opera.

Paris is to have a Debussy monument. Where is New York's monument to MacDowell?

A noted scientist is engaged on methods to dissipate fog. The result of his experiments is being awaited anxiously by the opponents of modernistic music.

Suggested title for a social organization of modernistic composers: The Racket Club.

LEONARD LIEBLING.

Scarlatti. There are Donizetti and Bellini. There is Rameau. And what about all the younger Bachs—I give it up. Will somebody else please try a scale of geniuses?

And what about Offenbach, Johann Strauss and the men of the "lighter vein" generally?

Speaking of Johann Strauss, his letters have recently been published in Germany, edited by his widow. One of them is in answer to his brother Eduard, who reproached him for not having earned the Order of the Iron Crown for himself. "A good musical idea is worth a Great Cross," he writes. And adds: "What good is a star on my breast, if my next operetta falls through?"

Here's a story about Brahms, told by Dr. Hans Nägele in the Hamburger Fremdenblatt. At some reception or other the master was against his will persuaded to play his C minor cello sonata with a cellist who happened to be present. He sat down at the piano and punished it unmercifully, keeping his foot on the pedal almost continuously. When the sonata was finished the cellist remarked: "You played so loudly that I couldn't hear myself." "Lucky man!" was Brahms' laconic reply.

Morris Gest, writing to the British Home Secretary, predicts an enormous future for the movies. "I predict," he writes, "that there will be cinema theaters seating 10,000 people, in which such men as Rachmaninoff and Jascha Heifetz will play." The Home Secretary, who has lately dealt with a general strike, refuses to be alarmed. C. S.

YOUTH HAVING ITS DAY

This seems to be the time of youth. One reads that an eight-year-old boy violinist from the Bronx scored 100 per cent. in the New York Music Week violin contest. He is, of course, a Jew. His name is Harold Kohon. What would violin playing be without Jews?

Another boy, also eight years old, at the Engineering Society's auditorium, conducted an orchestra of forty and a program of five numbers from Verdi, Beethoven, Grieg, Mascagni and Mozart. His name is Ottavio Arturo Gallo, son of Joseph M. Gallo, of the Gallo Opera Company, not to be confused with Fortune Gallo, of the San Carlo Opera Company. The only trouble with most such prodigies is, that they peter out before they grow up. There are a few exceptions, but they only prove the rule.

Yet another eight-year-old youngster was heard from in Spokane. His name is Hrabe (pronounce it!) and he plays the organ. In his performances he features his own compositions and he has been appearing as a special attraction at a picture house.

A LOST ART

What has become of the ancient art of yodeling? It seems to have gone into the discard together with the square piano, the Swiss music-box, and the wheezy parlor harmonium. We do not mourn our loss.

THE OLD GUARD

On a balmy afternoon recently, three elderly musical colleagues, Violinski, Pianowitsch and Cellini, were strolling in Central Park, feeding peanuts to the squirrels, bread-crumbs to the pigeons, and otherwise whiling away a few hours they would much rather have employed in teaching their respective instruments at \$3 per lesson, or less.

Thirty years ago, when the musical population of this city was much smaller, the veteran trio had been the leading teachers of the city, going from house to house giving lessons from morning till night-fall. In addition Violinski was the orchestral leader at Daly's Theater, the home of Shakespearean productions; Pianowitsch was called in to accompany at recitals given occasionally by noted singers and instrumentalists; and Cellini played in the orchestra at the concerts of the old cooperative Philharmonic Society.

Thus they went along tranquilly year after year, making comfortable incomes, until somehow or other the number of their pupils began to dwindle. Daly's Theater went out of existence, the old Philharmonic was seeded and reorganized, and the visiting soloists began to engage as accompanists smartly dressed young men (and women) who had luxurious studios, where they "coached" singers and taught the piano according to some "new-fangled" (as the old musicians called it) synthetic, philosophic or mathematical system, all of which activities were of course duly advertised in the *MUSICAL COURIER*. The new methods were being taught also at numerous music schools, and our ancient friends found that many of their former pupils were attending classes at such modern studios and institutions.

It was too ridiculous, of course, protested the patriarchs, for had not Liszt, Rubinstein, Joachim and Sarasate acquired their wonderful technical proficiency in total ignorance of the new scientific methods? Therefore, what was the necessity for them? They were, doubtless, mere fads of the moment, which probably would fade out as their worthlessness became apparent.

But as time went on the new ideas persisted, and the "isms" and "ologies" in the pedagogical field multiplied and became more and more firmly entrenched. Our esteemed trio (symbolical of the entire "Old Guard") found themselves looking on from the outside, and still wondering why.

"When I joined the Union," ruefully said Cellini, "there were seventy-two cellists there, of whom only about twenty were capable of playing in a symphony orchestra. Now there are over a thousand." "When I accompanied Patti and Wilhelmj," sighed Pianowitsch, "there was only one other man in New York who could have done it." "How often do you see a man with grey hair in any of our symphony orchestras today," queried Violinski.

"Tempora mutantur, et nos mutamur in illis," says the Latin bard. Times change, and we change with them. Wise and far-seeing words. Perhaps he should have said, "And we should change with them."

The commercial graveyard shows the name of many a proud and powerful house of yester-year. Progressiveness is the keynote of today; new ideas and methods contain the vitamins that ward off the slow but sure disease which business men so unpoetically refer to, as "dry rot."

The musical graveyard, too, is densely populated; but its denizens, while musically dead, still are physically alive, and suffering the consequences of lack of foresight and the "pep" which is necessary to keep astride in the present-day race. "Stillstand ist Rueckgang." (To stand still is to go back.)

THE UNCONSCIOUS BEETHOVEN

Ernest Newman has just written a new book about Beethoven. It is called *The Unconscious Beethoven*, An Essay in Musical Psychology. It will give offense to every genuine admirer of Beethoven. So far as this reviewer can perceive, Mr. Newman has no respect whatever and not the smallest degree of love for the great master of Bonn. He says that he is "not concerned with Beethoven the man except in so far as the man throws light on the musician; but as it is impossible to dissociate the two, we have as our first task to dig out the real Beethoven from the romantic plaster-of-Paris in which he has gradually become encased." Mr. Newman then goes on to expose Beethoven's "colossal arrogance and self-sufficiency," his harshness, his "perverse sex obsession," his dishonesty and his general immorality. Mr. Newman says that Thayer was the last man in the world to wish to dwell upon the failings of Beethoven. It is the greatest of pities that Mr.

Newman could not show a similar respect for the master of masters.

JOHNSON TALKS AND SAILS

Manager Herbert M. Johnson, of the Chicago Civic Opera Company, sailed on May 17 for his annual survey of the grand opera field abroad and in quest of new talent. In a last minute statement he expressed enthusiasm over the impetus that has been given the present operations due to interest on the part of the public in Samuel Insull's plan for a new opera house. Mr. Johnson said that the company had never been in better shape and that all the favorites of the company had been re-engaged. These include: Toti Dal Monte, Mary Garden, Florence Macbeth, Edith Mason, Claudia Muzio, Rosa Raisa, Maria Claessens, Lorna Doone Jackson, Augusta Lenska, Irene Pavloska, Cyrena Van Gordon, Fernand Anseu, Antonio Cortis, Charles Hackett, Forrest Lamont, Charles Marshall, Tito Schipa, Richard Bonelli, Cesare Formichi, Luigi Montesanto, Giacomo Rimini, Vanni-Marcoux, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazari. Giorgio Polacco, Roberto Moranzoni and Henry G. Weber will again wield the baton, and Charles Moor has been re-engaged as stage director. An entire change will take place in the ballet section. This department will introduce three or four spectacular new ballets and will consist of personalities entirely new to Chicago. The repertory will not be announced until later in the summer and until Mr. Johnson has had an opportunity to confer with Messrs. Polacco and Moor. He did say, however, that the season would open earlier than usual, and the spring tour will be more extensive.

JOHN ERSKINE STEPS IN

It is to be hoped that the appointment of a committee of administration headed by John Erskine to look into the affairs of the administration of the Juilliard fund, will finally clear the muddle into which this philanthropy fell immediately after it was instituted. The Juilliard Foundation never yet has functioned satisfactorily, simply because its administration was not placed in the hands of a man thoroughly conversant with the needs of American

music. It was a step in the right direction when the Juilliard Foundation formed a coalition with the Institute of Musical Art whose head, Dr. Frank Damrosch, is not only a trained musician but has lived all of his life in musical atmosphere and knows all the ins and outs of the profession both from an artistic standpoint and from the standpoint of students. The income from the \$15,000,000 left by Juilliard to music could be made an enormous benefit to America if properly used. It will never be properly used until an outstanding musician has charge of its distribution.

A CARNEGIE GIFT

The Carnegie Corporation has made a donation to the Community Music Schools which conduct 143 settlement music schools in various parts of the United States. These schools provide education of the first class to students generally from the poorer quarters of our cities. They undoubtedly are doing a valuable work and the Carnegie gift which serves as an endorsement will be useful in bringing to them talents of the first order. It may be added that there is a curious contradiction in such gifts as opposed to statements, coming from the National Music League, that the musical profession is already overcrowded. Either it is overcrowded or it is not overcrowded. If it is overcrowded, then the foundations and these music school settlements ought to cease their activities. If it is not overcrowded, then the National Music League ought to cease its misleading statements.

A NEW ACQUISITION

A collection of Dunker music MSS. has been acquired by the Library of Congress. It is a collection, said to be 180 years old, of the musical works of Johann Conrad Beissel, founder of the mystical Order of the Solitary, a semi-monastic order of Seventh Day Dunkers, at Ephrata, Pa. It is known as the Ephrata Manuscript of the Turteltaube. Dr. J. F. Sachse, in his *History of the Music of the Ephrata Cloister*, says that the music was a native Pennsylvania product—the earliest and most original system of music evolved in the western world. This is obviously an important addition to the manuscripts in the Library of Congress.

MUSICAL COURIER READERS

Opera in English

To The Musical Courier:

In the Literary Digest of March 19 there was an article in regard to Opera in English, and several papers were quoted as giving a plea for "Opera in English," and especially American operas. American operas have been given in English and composed by Americans, such as Sousa's *El Capitan* and *Bride Elect*, and the various Herbert operas. For a typical scenic American opera there is nothing better than *Rip Van Winkle*, with its beautiful musical setting and picturesque characterization on the musical stage. This has been given by two famous companies, first, the Chicago Opera Company, and second, the Philadelphia Operatic Society. Opera has been given in English for the past twenty years and more by the oldest operatic (amateur) society in the world, The Philadelphia Operatic Society, whose galaxy of stars such as Paul Althouse, Barbara Maurel, Vivienne Segal, Bianca Soroya, and a host of others too numerous to set forth here, are spread across the entire United States. The Philadelphia Operatic Society is the only organization of its kind in the world capable of giving both grand and light operas in a capable and professional manner with every word clearly enunciated. It is sometimes said that New York editors can not see beyond their short-sighted provincial noses, but whether this is true or not, I feel that justice should be paid in recognizing true merit, and I may point out that the musical centers of Paris, London and Germany are keeping immense scrap-books of everything the Philadelphia Operatic Society has done and in relation to their artists. Laugh that off, if one may! The Philadelphia Operatic Society needs no advertisement; its work is well done and its artists established, and its phenomenal list of operas given establishes a record which can not be equalled. Will you kindly as a fellow artist, have this tribute to the prowess of my company paid by reprinting the enclosed article, copies of which have been mailed to the New York Evening Post, Brooklyn Eagle, Knickerbocker Press and Literary Digest. Am thinking some of offering it to the Philadelphia Saturday Evening Post which is read internationally.

(signed) C. Leverne Nichols, first tenor,
Philadelphia Operatic Society.

List of Operas given by the Philadelphia Operatic Society: 1907, *Faust*, Aida; 1908, *Faust*, Martha, *Les Huguenots*; 1909, *Hoshi San*, *Cavalleria Rusticana*, Mignon; 1910, *Cavalleria Rusticana*, *Pagliacci*, *Bohemian Girl*, *Norma*, *Dance of the Hours*; 1911, *Faust*, *The Broken Scene*, *Maritana*, *Carmen*; 1912, *Lucia*, *The Ballet of Four Seasons*, Martha, *Der Freischütz*; 1913, *Bohemian Girl*, *Cavalleria Rusticana*, *Coppelia*, Martha, *Faust*, *Der Freischütz*, Aida; 1914, *Golden Legend*, *Gypsy Baron*, *Carmen*; 1915, *Serenade*, *Faust*, *Madame Butterfly*; 1916, *Pagliacci*, *Dance of the Pyrenees*, *Robin Hood*, *La Boheme*; 1917, *Marriage of Jeanette*, *Hänsel and Gretel*, *Brian Boree*, Aida; 1918, *Robin Hood*, *Secret of Suzanne*, *Rose of Destiny*; 1919,

Bohemian Girl, *Serenade*; 1920, Martha, *Bocaccio*, *Jewels of the Madonna*; 1921, *El Capitan*, *Il Trovatore*, *Tannhäuser*; 1922, *The Queen's Lace Handkerchief*, *Carmen*, *Hänsel and Gretel*, *Pagliacci*; 1923, *Bride Elect*, Aida; 1924, *Stradella*, *Fra Diavolo*; 1925, *Bohemian Girl*, *Bocaccio*; 1926, *La Sonnambula*, *Rip Van Winkle*, *El Capitan*; 1927, *Manon*.

"Too Much Opera"

[This letter from Washington contains so much obvious truth that it is presented in full. As in the *MUSICAL COURIER* editorial *Too Much Opera*? so in this letter the subject is not confined to Washington conditions but to conditions in every other city in the United States that has endeavored to have local opera. It is good to find one reader who realizes that local opera cannot be killed by visits of outside companies of the highest class.—The Editor.]

To The Musical Courier:

Oh! Congratulations to the *MUSICAL COURIER*'s editor who wrote *Too Much Opera*? I simply delight in his spirit. No town on earth suffers the torture of the "grand pose" of some of its musicians, (not native, but adopted), that poor Washington struggles under. When they get too "top-heavy" they begin to dictate, while the natives writhe in helpless agony. Certainly our town wants the Metropolitan and the Chicago opera companies. See if they don't get a royal welcome when the Metropolitan comes! We are sick of being turned into a "Sleepy Hollow" for the exploitation of amateur impresarios. If the students of Washington are to learn anything they should not be forced to have only home standards to judge operatic performances from, however high the quality of effort, productive talent and ability shown in these performances. We want and need the great expert companies as patterns of perfection to inspire the students to a greater effort to reach the pinnacle. Washington is not in the back-woods. It is the capital of our great nation. Certainly we do not want to be narrowed down to our own home opera companies alone, however excellent these may be. We are proud to have home opera companies, but we do not want the great, experienced opera companies of New York and Chicago forbidden us, and we won't stand for it, if those companies will come. Every native Washington musician wants them.

I did not intend to rave, but when I saw that article in the Star when it came out, it infuriated me. Now it is out of my system, I am so glad the *MUSICAL COURIER* took it up. We have no redress in our papers here. That is what I hate. They publish one man's views and these must stand for Washington's attitude, however stupid those views may be. Thank heaven the *MUSICAL COURIER* has spirited editors who aren't afraid to speak up for the Capital City.

(Signed) A READER.

Washington, D. C.

[The *MUSICAL COURIER* may add that General Manager Gatti-Casazza of the Metropolitan Opera Company welcomed the Rochester American Opera Company to New York and urged its support—which is certainly not in line with the statement made by a Washington paper that the Washington Company was warned to "stay out of New York."—The Editor.]

METROPOLITAN OPERA GIVES ROCHESTER A TREAT

Two Delightful Performances Given

ROCHESTER, N. Y.—The Metropolitan Opera Company has come and gone again in Rochester, leaving the city a memory of two brilliant performances to top off a musical season that included nearly every form of virtuosity. The company appeared at the Eastman Theater, presenting on the first night Verdi's *La Forza del Destino* and on the second night *The Tales of Hoffman*. Although the audience on the first night fell short of capacity size, the difference was made up the following night, when it was necessary to sell standing room to accommodate the throngs.

The big attraction of the first night was the first Rochester appearance in opera of Rosa Ponselle, who sang the part of Leonora in the Verdi opera. The honors of the evening were largely hers, as she thrilled with the opulence and smoothness of her voice. There was plenty of applause, however, for the other principals, including Giovanni Martinelli, Giuseppe De Luca, Ina Bourskaya, Leon Rothier and others. At the close of the second act Miss Ponselle received tremendous applause and was called half a dozen times to the footlights.

On the second night special interest centered in the appearance of Marion Talley, making her second Rochester appearance in two years, and in Lucrezia Bori, who sang the part of Antonia in the final act and of Giulietta in the second. It was in the latter part that Mary Lewis was originally scheduled to appear. Both Miss Talley and Miss Bori were greeted warmly, and there was a hearty greeting also for Armand Tokaty, the Hoffmann of the evening, Lawrence Tibbett as Dappertutto, Ina Bourskaya, and Leon Rothier.

On their arrival in the city the singers were met by Manager Eric Clarke of the Eastman Theater and other officials, and the next day they were taken through the Eastman School of Music, in which they manifested much interest.

H. W. S.

University of Minnesota to Present Carmen Outdoors

Carmen has been selected by the University of Minnesota for this year's outdoor production in the Stadium on the night of June 11. The tremendous success of last year's performance of *Aida* has aroused even greater interest in the coming event.

Under the capable direction of Professor Earle G. Killeen, who conducted last summer's performance, this year's undertaking will again be given on a huge scale. Professor Killeen has already proved that he knows his business and thus a tremendous success seems assured. Professor Carlyle Scott, director of the Department of Music at Minnesota, has given Professor Killeen a free hand and his choral forces are said to be unusually well trained.

The soloists this year will be Ina Bourskaya, of the Metropolitan, as *Carmen*; Edward Johnson, also of the Metropolitan, as Don Jose; William Gustafson, also of the same company, as Escamillo; Lester Spring, as Zuniga; Queena Mario, of the Metropolitan, as Micaela; Elizabeth Kerr, of the Chicago Opera, as Frasquita; Eulah Corner, of the Cincinnati Opera Company, as Mercedes. Two principal roles will be sung by students in the Department of

Music—Julian Neville as El Dancairo, and Rudolph Goranson as El Remendado.

Professor Killeen will have the assistance of many university departments in producing *Carmen*. As was done last year for *Aida*, the staging, scenery, costumes, dancing, and accompaniments will all be prepared or provided by members of the university staff and student body. The orchestra will consist of fifty players, many of them recruited from the Minneapolis Symphony. Professor Killeen, who has been chiefly responsible for the development of outdoor opera at Minnesota, will not only direct and rehearse the cast in preparation for the main performance, but will also conduct the entire opera.

Ernest Davis "Thrills" His Audience

Ernest Davis, "the tenor of reengagements," continues to be well received wherever he appears by the public, musicians and newspaper critics. Following his appearance at the Halifax Festival the critic of the *Star* found that "Mr. Davis had his place to make—and he made it. The Handel number the recitative, *My Arms Against This Gorgias*, and the air, *Sound an Alarm*—simply thrilled his hearers and won deafening applause. The Minstrel was lighter and had a quality all its own, light, almost fairy-like, while the Welsh number, meaning *O That Summer Smiled for Aye*, was a revelation. It had all the romance, pathos and passion which mark the Celtic race, and was tremendously well received. After much persuasion, Mr. Davis gave two more numbers which aroused as much enthusiasm as the preceding ones. He sings." The *Halifax Herald* referred to his voice as clear, true and powerful, and the *Chronicle* declared that his tenor voice impressed everyone and that he scored a triumph.

Another recent festival appearance was in Keene, N. H., when Mr. Davis appeared as Turiddu in *Cavalleria Rusticana*, and it was the consensus of opinion that the tenor was well cast. The *Springfield Union* noted that "Ernest Davis, one of the best of tenors in the country today as far as affairs operatic are concerned, sang the role of Turiddu. Mr. Davis is an ideal Turiddu. His lyric singing was very fine in the opening Sicilienne, which he sang back stage. His ringing top notes and declamatory style made his duet with Santuzza and his drinking song positively thrilling. Mr. Davis is happiest in operatic work and his singing tonight was as fine as any we have ever heard from him."

The *Newark Evening News* registered the tenor's recent success in that city by stating "Mr. Davis showed an admirable command of the oratorio style in his delivering of the recitative, *My Arms Against This Gorgias* and the air, *Sound an Alarm*, from Handel's *Judas Maccabaeus*. In the latter so melodious, notwithstanding the material character, his firm and voluminous tones were strikingly employed."

Erskine Heads Juilliard Committee

Prof. John Erskine of Columbia University has been elected chairman of the Committee on Administration which is reorganizing the Juilliard School of Music. His associates on the committee are Allan Wardwell and James M. Perry, lawyers, and Paul M. Warburg, banker. It is reported that Eugene A. Noble, who has been secretary of the Board of Trustees and has acted as director of the Juilliard School of Music ever since the Juilliard Foundation was instituted, is now to be replaced. Prof. Erskine is chiefly known for his books, *The Private Life of Helen of Troy*

Adele Parkhurst has returned from a fortnight's trip to Bermuda.

Yvonne de Treville, Clarita Sanchez and Chalmers Clifton were honor guests at the tea and concert of the Music Education Studios.

C. Versel Chamberlain is giving a series of five pupils' concerts in Chickering Hall, New York.

Hannah Klein finished the series of three recitals in Chickering Hall by pupils of Carl M. Roeder.

Ida Gray Scott will have a summer master class in New York City during July and August.

\$1,000 cash prizes are announced by the National Association of Organists, Reginald L. McAll, president.

Amy Ellerman was praised for her singing in Norwalk, Conn., Flushing, L. I., and Lawrenceville, Mass.

Marie Nicholson, dramatic soprano, was soloist in the Goldman Stadium, with the New York University Band, May 12.

Gustave L. Becker announces his usual summer Normal Course for Piano Teachers.

Earl Wetherford, tenor, from the Gescheidt Studio, was praised by the *Newark News* and Nutley Sun.

Vladimir Shavitch had the signal honor of being the first American to conduct a Spanish orchestra in Spain.

John Erskine of Columbia University has been made chairman of the Committee on Administration which is reorganizing the Juilliard Music School.

Reiner, Montoux and Beecham will replace Stokowski with the Philadelphia Symphony during his leave of absence.

Edna Thomas is to appear at the Palace Theater.

Vienna was overwhelmed by Jeritza's *Turandot*.

The first musical dictionary with illustrations has just been finished.

Felix Weingartner has refused the Great Emblem of Honor.

Ernst Krenek's opera, *Johnny Spielt Auf*, has been accepted for production in Leningrad.

A week of Evangelical church music is to be held in Frankfurt.

Waterbury's High School's Orchestra gave its eighth annual concert as the first attraction of that city's Music Week.

Flonzaley Quartet closed its season with an appearance before the Queen of Belgium.

Caterina Marco is the seventy-five-year old singer who appeared in concert at the Waldorf fifty-five years after her debut.

Samuel Insull discloses details for the new home of the Chicago Opera with a great music foundation as a project.

Master School of Music in Brooklyn is closing.

Music department of Smith College of Northampton gave the first production in America of Handel's *Julius Caesar*.

Herbert Carrick, accompanist to Reinald Werrenrath, will go abroad this summer and serve in a similar capacity for Nora Bayes.

Anna Case is singing at the Chicago North Shore Festival, substituting for Mary Lewis.

NEWS FLASHES

Doff's Success in Athens

(By cable to the Musical Courier)

Athens, Greece.—Concert of Melba Doff, mezzo-soprano, a triumph. Stupendous success. Audience enthusiastic. Miss Doff is to make her debut in opera in Athens next month as Azucena in *Trovatore*. (Signed) D. J.

Shavitch Conducts Before Rulers in Madrid

The Associated Press reports that Shavitch, guest conductor of the Orquesta Filarmonica, Madrid, May 18, won a great success, and that King Alfonso and Queen Victoria attended the concert. Enesco was the soloist.

Corona Given Gold Medal in Cuba

(By cable to the Musical Courier)

Havana, Cuba.—A great ovation was given to Leonora Corona last night (May 22) at a gala performance of *Aida* in honor of President Machado, who presented Corona with a gold medal and flowers, expressing appreciation for her beautiful voice and exquisite art.

(Signed) BRACALE.

Toscanini Coming to Philharmonic for Five Years

Clarence H. Mackay, chairman of the board of directors of the Philharmonic Society of New York, announces that Toscanini is to direct the Philharmonic not for one year as previously announced but for five years. Mr. Mackay states that the engagement of Toscanini as a regular conductor "not only marks an epoch in musical art in this country, but is also one of the most important achievements in the history of the Philharmonic Society," statements with which one must most heartily agree.

Ann Arbor Festival a Huge Success

(Special telegram to the Musical Courier)

Ann Arbor, Mich.—Thirty-fourth annual May Festival came to a brilliant close on Saturday night (May 21). Festival opened with brilliant concert on Wednesday evening, there being six concerts in all. Well known soloists and directors assisted. Work of chorus superb. Chicago Symphony under Frederick Stock an added attraction. Programs included Wagner excerpts with Mme. Schumann-Heink as soloist; Beethoven program and the *Missa Solemnis*; chorus of five hundred school children, and performance of Bizet's *Carmen*. Festival a triumph for all concerned. R.

and Galahad. He is also a pianist and took part in the popular trio recital of Olin Downes, John Erskine and Ernest Urchs, which was criticised in the papers by well known artists.

Twelfth Southern Tour for Ethelynde Smith

Ethelynde Smith will begin her twelfth tour of the South in June, making appearances in Tennessee, North Carolina, West Virginia, Virginia and Alabama, and it is a significant fact that sixty per cent of these are return engagements. The appearances are all for recitals, either at college commencements or summer schools, for clubs or under the direction of concert managers. Miss Smith will be in the South for the entire month and perhaps during the early part of July, following which she has some bookings in New England. In the early fall she will fulfill additional engagements in the East and will have a second tour of Canada, which will be followed by a seventh tour to the Pacific Coast with engagements en route in both directions crossing the continent.

Montoux, Beecham and Reiner to Replace Stokowski

The conductors announced to replace Stokowski during his year of absence with the Philadelphia Orchestra are Montoux, Beecham and Reiner, all well known in this country except Beecham. Montoux came here with the Russian Ballets and was later with the Metropolitan Opera Company and Boston Symphony Orchestra. Reiner has conducted the Cincinnati Orchestra, the Stadium concerts, the Philharmonic, etc. Beecham, of course, is the famous Englishman. Admirers of Stokowski will regret his absence in spite of the eminence of those who are to replace him, and will be glad when he returns.

Achron-Rap-hoph Pupils in Operatic Program

On Wednesday evening, June 1, pupils of the vocal studio of Marie Achron-Rap-hoph will give an operatic performance at the Andersen Theater. The program will include selections from *Faust*, *Cavalleria Rusticana*, *Snow Maiden*, *Madam Butterfly* and *Carmen*, all of which will be sung in the original language.

I SEE THAT

Hart House String Quartet is to feature modern compositions at its concerts.

Karl Kreuger gave the American premier of Korngold's *Snowman* with the Seattle Society for Opera Intime. Brooklyn Choral Society gave two new works by Glasson at its recent concert.

Artists from the studio of Marcella Geon are broadcasting.

Samuel Gray, pupil of Grace Laron Stellner, has been engaged as soloist of the S. Congregational Church, Brooklyn.

Library of Congress has come into the possession of the 180-year-old collection of the musical works of Johann Conrad Beissel.

A Bach Cantata Club of New York is to be organized by the American Branch of the Oxford University Press, to be conducted by Albert Stoessel.

The Naumberg Foundation will include singers among those to benefit from its activities.

Rudolf Hindemith, brother of Paul, is coming to America. Augusteo Orchestra under Molinari created a very favorable impression at the Geneva Festival.

Conservatoire Orchestra played for the first time with a theatrical organization when it joined forces with the Opera Comique at the Geneva Festival.

Radio Britain's song, *Nirvana*, won the first prize in the song contest in San Antonio.

Dorsey Whittington is to hold his second master class at Winthrop College this summer.

Sara Davison, pupil of Mme. Colombati, was the first woman to sing over Television.

Marie Morrissey gave the program at the opening of Station WCFL.

Metropolitan Opera Season in Baltimore was a huge success, financially and artistically.

The program for this year's German Tonkünstlerfest has been announced.

Mario Novello, Welsh pianist, is in New York for a few days prior to returning to England.

Westchester Competition Festival winners are announced. Tsianina and Os-ke-non-ton have joined their separate names under the cognomen, Oskeniina.

Elliott Schenck's overture, *The Arrow Maker*, was played by the Kriens Symphony Orchestra, New York City. William Durieux, cellist, had a busy month, playing in Greenwich twice at private homes, and elsewhere.

Nevada Van der Veer has been engaged for Mozart's *Requiem* and the Ninth Symphony by the Pittsburgh Mendelssohn Choir.

Irene Williams, artist from the Gescheidt studio, is singing leading roles in *The Secret of Suzanne* and *La Serra*, in Seattle, Wash., with the Civic Opera Company.

CHICAGO

ELIJAH AT ORCHESTRA HALL

CHICAGO.—Under the direction of Osher Manussowitch, at Orchestra Hall, on Sunday afternoon, May 15, Mendelssohn's Elijah was sung in Yiddish for the first time here by the Freiheit Singing Societies of Chicago and Milwaukee, to celebrate the thirtieth anniversary of the Chicago Freiheit Singing Society. Chorus, conductor and soloists, as well as the People's Symphony Orchestra, are here congratulated for the excellence of the performance.

CHICAGO MUSICAL COLLEGE OPERA PERFORMANCE

Every Sunday afternoon the Chicago Musical College recital brings out exceptional talent, and the operatic department of the school showed its mettle on May 15 when two excerpts from operas and The Two Blind Men by Offenbach were presented. The excerpts were The Ride of the Valkyries and The Witches House scene from Hansel and Gretel. So many students appeared at the performance that space does not permit mentioning any of the participants. They were all good; some are professional students—one already engaged by the Chicago Civic Opera for next season and two secured by Isaac Van Grove for the season of opera at the Zoological Gardens in Cincinnati. To Isaac Van Grove and Lester Luther, who had trained their charges so efficiently, naturally goes the greatest credit for the success of the venture. Van Grove played orchestral accompaniments at the piano and throughout the afternoon there was not a single flaw to mar performances that deserve more than this passing comment. The Chicago Musical College may well be congratulated on having in its rostrum such teachers as Isaac Van Grove and Lester Luther. They know their business and have also the ability to impart their knowledge to others.

CHICAGO BUSINESS MEN'S ORCHESTRA

There is nothing more obnoxious than a booster, and at times nothing funnier than a booster. Chicago does not need qualifications after its name. It stands unique as to growth and culture in the annals of worldly history. This preamble being set down, it may be permissible to state that probably no city or town in the world can boast of a business men's orchestra such as was presented at Orchestra Hall on May 16. Think of some one hundred business men—among them at least one millionaire, three doctors, many lawyers and merchants—able to play a program containing such numbers

as the Prelude of Wagner's Die Meistersinger, the Cesar Franck Symphony in D minor and the Rimsky-Korsakoff Capriccio Espagnol. To the knowledge of the writer not a single member of the orchestra is a professional musician, the lone exception being the conductor, Clarence Evans, a regular member of the Chicago Symphony Orchestra. To play such a program only differently would have been a credit for such an organization, but playing it superb was a revelation. The orchestra, naturally, is at its best in brilliant passages, as the orchestra vibrates with the enthusiasm of its men, it pulsates with keen enjoyment and that pleasure is transferred over the footlights to the audience, which was most enthusiastic. We, too, gave a big hand to the Chicago Business Men's Orchestra, an organization that adds glory to musical Chicago.

CHICAGO MUSICAL COLLEGE SYMPHONY ORCHESTRA

In the above article we pointed out the fact that no city in the world can boast of a business men's orchestra that can compare favorably with a professional orchestra and without garbing ourselves in the Chicago flag nor waving the pennants of the various Chicago schools we are willing to go on record to state that probably nowhere in the civilized world is there a city that harbors so many school orchestras as are found in this city. One of those school orchestras—the Chicago Musical College Symphony Orchestra, was heard at Orchestra Hall on May 17, under the direction of Leon Sametini and Isaac Van Grove. Under the latter's leadership the orchestra opened the program with a rousing reading of the prelude to Humperdinck's Hansel and Gretel. Then under his direction, Arm, Arm Ye Brave, by Handel, was sung by George Gove, a phlegmatic basso who has been well taught how oratorio should be sung by one of the best oratorio singers in the country not to say in the world—Herbert Witherspoon. It was, however, in the accompaniments of the Saint-Saëns' concerto for the piano and orchestra that Van Grove showed the full merit of the orchestra as an accompanying instrument. It may seem exaggerated to state that better accompaniments could not have been expected from any of the big symphony orchestras, but this is a fact. Jacob Radunsky played the concerto and the name of this young pianist should be recorded, as he is sure to make a name for himself in his chosen profession. True, his playing lacks force, but his technique is already impeccable and his musicianship incontestable. This young man has also a big personality and his modesty, too, won him many friends.

Tschaikowsky's Symphony in E minor was directed by Leon Sametini, who is justly regarded one of the leading violinists and pedagogs of this generation and whose direction of the symphony proved him most efficient with the stick. Under his flexible baton the orchestra fairly "sang" the beautiful melodies contained in the score and he, too, showed how well the orchestra can supply accompaniments—witness the support given Evelyn Levin, a very young violinist, who played the first movement of the Goldmark concerto for violin and orchestra in A minor. Miss Levin is probably one of the few violinists who knows how to stand on the concert platform. Violinists generally stand with feet apart or one behind the other, some rising on tiptoe when they want to reach a high note, others swaying their body probably to add to the sonority of their instrument, but Miss Levin stands erect and her poise could be taken as model by many a professional violinist. Added to her lovely personality, she is already a virtuosa of the bow. She plays with delicacy and beauty of tone; her technique is complete and facile and her interpretation was more that of an artist than a student. The program ended with the ever popular Chabrier Spanish rhapsody and every one went home happy with the success scored again by the Chicago Musical College, its students, its orchestra and its distinguished instructors.

During the summer months the orchestra will continue to rehearse and will be under the direction of Percy Grainger.

KINSOLVING ANNOUNCES NEXT YEAR'S COURSES

Rachel Busey Kinsolving has sent out announcement of her Blackstone musicales and her Orchestra Hall series for

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the season 1927-28. For the Kinsolving Musical Mornings at the Blackstone the following artists have been engaged: Louise Homer, contralto, and Alfredo San Malo, violinist, November 17; Claire Dux, soprano, and Heinrich Schlusnus, baritone, December 1; Tito Schipa, December 15; Leé Pattison and Guy Maier and Doris Doe, December 29; Elisabeth Rethberg, soprano, and Raoul Vidas, violinist, January 12.

The Orchestra Hall concerts will be given as follows: November 1, New York Philharmonic Orchestra, Willem Mengelberg, conductor; December 7, Edward Johnson and Joseph Szigeti; January 11, Florence Austral and Nikolai Orlf; February 1, Carl Flesch and Sigrid Onegin, and February 21, Sophie Braslau and Walter Gieseking.

COLUMBIA SCHOOL COMMENCEMENT

The twenty-sixth annual commencement concert of the Columbia School of Music took place on May 19 at Orchestra Hall. The Columbia School has a big following and it was not at all surprising that the vast hall was packed from pit to dome to listen to a concert that had for its principal feature the appearance of the Columbia School Orchestra, directed by Ludwig Becker, and the singing of the Columbia School Chorus under the direction of Louise St. John Westervelt. The soloists, pupils of the school, were Norma N. Bergman, soprano; Esther Eugenie Cooper and Ruth Hahne Tegtmeier, pianists; Margaret Conrad, violinist, and Storey Turner, tenor. The program was opened with a beautiful rendition by the orchestra of Glazounow's Overture Solennelle. It has been the pleasurable duty of this reporter to hear the Columbia School Symphony Orchestra annually under the direction of its able conductor, Ludwig Becker, and on every instance many improvements were noticed until today this orchestra may be looked upon as a quasi-professional body of symphonic players.

As to the Columbia School Chorus, to which was given the honor of closing the program, it has been so well trained by Louise St. John Westervelt as to compare favorably with any of our leading choral societies. As to the soloists, they all had something to offer that was most commendable. Each participant has reason to be proud of his or her success, and all are here associated in words of praise. A very good concert that reflected credit on the school, its teachers and its students!

ANNA GROFF-BRYANT STUDIO OF VOCAL ART

Frances Gleason, soprano, pupil of Anna Groff-Bryant, sang the incidental solos at the formal dedication of St. Clara's Church in charge of Cardinal Mundelin, May 15. Lee Lindig, tenor, another Groff-Bryant pupil, sang a solo at the Bethany Evangelical Church, May 15.

GUNN SCHOOL NEWS NOTES

Sunday afternoon, May 15, saw a large and appreciative audience at the Fine Arts Recital Hall, where the Children's Chorus of the Gunn School was the attraction. Dr. Daniel Protheroe, member of the Gunn School faculty and conductor of the chorus, is to be highly congratulated on the success of the afternoon. To Dr. Protheroe, long acknowledged as dean of choral conductors of the city, is due much credit for his success in this new and most worthy field. Realizing that the youth of today is the artist of tomorrow, Dr. Protheroe has lent his most valuable experience to this much needed field, namely—the musical expression of the child. These children not only sing but they also interpret, and that in a most noteworthy manner. Song is man's most natural expression, and one is certainly impressed by the vast amount of real musicianship acquired—that is the good fortune of these children,—a fact that will help them immeasurably whether they become singers or instrumentalists.

In fact many of the children of the chorus are pianists and that of no small ability, was witnessed in the playing of young Saul Dorfman, pupil of Glenn Dillard Gunn, who acquitted himself in a most admirable manner. Especial mention is also due Miss Galusha for her highly artistic song impersonations. Here is indeed the voice of youth, fresh and sweet, albeit a bit small at the present time.

The cantata, On the Nile, by Paul Bliss, and consisting of seven numbers, was a joy to the whole audience. Simplicity of rhythm and melodic line make this work well adapted for young singers, and the chorus seemed to enjoy itself thoroughly.

LIVEN-GORDON JOINT RECITAL

Two prominent Chicago artists will join forces on Friday evening, June 3, when Sophia Brilliant-Liven, pianist, and Jacques Gordon, violinist, will appear in a Beethoven sonata recital at Kimball Hall. Before leaving Russia to locate in Chicago a few years ago, Mme. Brilliant-Liven appeared on tour in Russia with Prof. Leopold Auer in special Beethoven Sonata programs, winning much success. She has also toured with Joseph Achron and many other eminent violinists in like programs and thus special interest is attached to the concert she is giving with Jacques Gordon, distinguished concertmaster of the Chicago Symphony

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MACBURNIE STUDIOS WEEKLY RECITALS

Thomas N. MacBurnie does more for his students than many voice teachers, for his instruction does not stop at the regular vocal lesson. Weekly his class in interpretation gives recitals at which the students sing for each other, the beginner as well as the advanced student appearing. It is splendid practice, develops poise and does much to offset stage fright and to help overcome self-consciousness. Mr. MacBurnie is to be congratulated for his untiring efforts in developing more than just the voice in his students. That is probably the secret of the large class of students that flocks to the MacBurnie studios constantly. We were able to hear some six or eight students on the program of May 19, and the splendid work set forth by each once again proved that Mr. MacBurnie is an efficient voice teacher and coach who works along sane and serious lines. Those appearing were Ira Leonard Craven and Maurice G. Ivins, baritones; Helen Berninger, Jean D'Evelyn, Sarah Hodges, Margaret Seymour, Eleanor Lamerton, Marion Newton Heater, Mary Butler, Mignon Mackenzie, Paula Schlueter, Louise Wainscott and Ruth L. Brooks, sopranos, and Christopher Hendra and John N. Payne, tenors, all of whom are a credit to their able teacher.

TWO YOUNG ARTISTS IN RECITAL

Two young artists—Edith Mansfield, soprano, and Sylvia Olmstead, pianist—shared honors in the Young American Artists' Series recital at Fine Arts Recital Hall, May 19. In Deems Taylor's City of Joy and a group by Hadley, Peel, Kramer and Warren, Mrs. Mansfield disclosed a well trained soprano voice of light, agreeable quality, excellent diction and musical intelligence. She was well received and was compelled to add several encores. Deems Taylor's cycle, consisting of five songs telling of the life of a young city couple in a tiny flat, proved a clever, humorous number and the humor of both words and music was well brought out by Mrs. Mansfield, who has been well trained by Ellen Kisman Mann.

Miss Olmstead proved a worthy pupil of a worthy teacher, having received her instruction at the able hands of Glenn Dillard Gunn. Appearing on short notice, Miss Olmstead seemed at times nervous, but nevertheless dashed off the difficulties of the trying F minor and A flat etude of Liszt with apparent abandon and ease. Her many gifts have been carefully developed and she should go far in her art. She, too, received much encouraging applause from the listeners.

AMERICAN CONSERVATORY NOTES

The contest of young pianists for Commencement Concert appearance, took place May 14 before a large audience. Three concertos—the MacDowell A minor, the Chopin E minor, and the Liszt Hungarian Fantasia—were played, each concerto by three contestants. These players had been chosen at preliminary contests from a large number of candidates. The following were selected: Ruth Alexander, Winfield, Kansas; Earl Rohlf, Davenport, Iowa, and Ethel Silver, Milwaukee. The first and last named were pupils of Silvio Scionti, and Mr. Rohlf of Allen Spencer. The

renditions were of high order, the decisions being very close. Howard Wells, Edgar Nelson and Maurice Rosenfeld were the adjudicators.

Karleton Hackett is attending the music festival at Quebec, Canada, as the guest of the Canadian Pacific Railway.

Louise Hattstaedt Winter, soprano; Jacob Hanneman, pianist, and Kenneth Fiske, violinist, were the artists presented at the Wanick Club's program on May 15 at Hotel Stevens.

Pauline Peebles, pianist and artist-pupil in the piano department, appeared as soloist with the People Symphony Orchestra at the Eighth Street Theater, May 22.

Maddelena Heyer Akers, graduate student of Adolf Weidig, performed her suite for violin and piano for the Chicago Artists' Association at the Fine Arts Recital Hall on May 17. Mrs. Akers was assisted by Jack Baus, violinist. Harriet Hebert, contralto and artist-student of Hilda Brown of the vocal faculty, sang one of Mrs. Akers new sacred songs at the Epworth Methodist Church on May 22.

DURNO RECITAL SERIES

Among the young pianists trained by Jeannette Durno who are to appear in the recital series in connection with the Durno summer master class, to be held in Chicago from June 27 to August 6, are Olga Sandor, Franklin Schneider, Hilda Epstein, Dorothy Wright and Louise Hoffman, each of whom will give entire programs. There will be in addition programs by other members of the Durno class throughout the six weeks course.

Olga Sandor was engaged to play a recital over WMAQ at the Woman's Worlds Fair, May 23.

A studio recital was given, April 24, by Ethel Gibbons, Ruth Levin, Jean Milne, Charles Doty, Franklin Schneider and Hilda Epstein.

MU IOTA OFFERS COLUMBIA SCHOOL SCHOLARSHIP

The contest for the \$100 voice scholarship offered by Mu Iota chapter of Mu Phi Epsilon National Honorary Musical Sorority, for instruction with any member of the vocal faculty of Columbia School of Music, will be held at the Columbia School, Saturday afternoon, June 4. The contest is open to young women between the ages of eighteen and twenty-five.

CHICAGO MUSICAL COLLEGE NEWS ITEMS.

Constance Eberhart, mezzo soprano, artist-student of Isaac Van Grove, was soloist with the chorus of the Milwaukee Teachers' Association on May 21. On May 7 she was also soloist at the K. A. M. Temple, Chicago. Frances Stodola, artist-student of Mr. Van Grove, gave a successful song recital on April 28 at the Fine Arts Recital Hall. Mr. Van Grove accompanied her at the piano.

Helen Smith, violinist, pupil of Leon Sametini, and Florence Nuzum, pianist, pupil of Max Kramm, played before 175 invited guests at a fashionable tea given at the home of Dr. John Nuzum, Janesville, Wis., last week. Helen McDonald was accompanist for Miss Smith.

Anna Webb, violinist, was soloist with the Lakeview Music Club at its annual luncheon held on May 2.

Russell Hupp, organ student of Charles Demorest, featured his own compositions the week of May 9 at the Temple Theater, Mishawaka, (Ind.). He has been first

organist of this theater since September, 1926. Maude Hackett, another student of Mr. Demorest, has a position as organist with the leading moving picture theater at LaGrange, Ill. Thelma Hunziker, also student of Mr. Demorest, played at this theater recently. Cornelia Bagley, student of Demorest, was organ soloist for the Phi Beta Sorority, May 9, playing the overture to Zampa. Allan Peacock, student of Charles Demorest, has accepted a position as organist at the Lake Geneva Theater, Lake Geneva, Wis. Jeannette Herrick, also a pupil of Mr. Demorest, gave a successful organ recital in the First Methodist Church at Harvard, Ill., recently.

FLORENCE TRUMBULL PUPIL PLAYS

Jean Forsythe, child pianist, pupil of Florence Trumbull, played May 21 at the Shoreland Hotel for the benefit of the Protestant Children's Aid.

JEANNETTE COX.

Curci Presents Singers

At Town Hall on May 19, Gennaro Mario Curci, New York vocal teacher and coach, presented several of his pupils and one or two assisting artists. Mr. Curci was at the piano for all the singers. The program was varied in content, some of the maestro's own compositions figuring on it. These were: Ave Maria and Candide Vele, sung by Mr. D'Amico, who later did the composer's Notte di Luna, Primavera and Femmene Tutte Belle, and Miss Adolph included his I Did Not Know among her contributions. In his works Mr. Curci shows a versatile vein and a certain melodic sense that is pleasing. The audience gave him a warm reception.

The artists appearing were Catherine Adolph, Julia Armenaki, Josephine Bonafede and Frances Laing White, sopranos; Kenneth B. Field and Nicola D'Amico, tenors, and Vincenzo Pesce, baritone.

Josefin H. Vollmer Returns from Tour

Josefin Hartmann Vollmer, who has been touring the Middle West with Mme. Schumann-Heink, returned to New York, May 21, and reopened her West Seventieth Street studio immediately. The western critics have been unanimous in their praise of Mrs. Vollmer's ability as an accompanist, particularly mentioning her musicianship, technical equipment and rare sympathy with the singer.

Mrs. Vollmer toured in the west and on the Pacific Coast with Mme. Schumann-Heink during the summer of 1926, and, after spending the winter coaching a large class of singers at her studio, found a great joy in accompanying the great contralto again. Mrs. Vollmer will teach throughout the summer.

Achron's Concerto Published

Joseph Achron's violin concerto, played by the composer in January of this season for the first time anywhere, with the Boston Symphony Orchestra in Boston under the direction of Koussevitsky, is now published by the Universal Edition of Vienna. The same publishing firm is putting out Achron's Children Suite for sextet, which was performed for the first time in New York in November, 1925, by the Stringwood Ensemble. Mr. Achron is now working on a string quartet.

Recent Triumphs of MORIZ ROSENTHAL

ON AMERICAN TOUR 1927



Photo by Mishkin, N. Y.

New York Times
April 8, 1927

MORIZ ROSENTHAL'S ADIEU

Eminent Polish Pianist Gives His Final Recital of the Season

Moriz Rosenthal, eminent Polish pianist, gave his final recital last night in Aeolian Hall. A large audience followed with reverent attention the masterly interpretation of the Beethoven Sonata in C Minor, Opus III, that monumental and imaginative creation of the composer's later period to which Mr. Rosenthal on several occasions in the last few seasons has brought all the power of his mature genius; a nocturne, two mazurkas, the C Sharp Minor Scherzo and the C Sharp Minor Waltz of Chopin's; and Liszt's arrangement of the G Major Chant Polonaise. These were followed by Schumann's Etudes Symphoniques and Liszt's Concert Etude and Second Hungarian Rhapsody.

The familiar power and brilliancy of the artist produced all their old electrical effect, with an added lyricism and poetic delicacy at times that in the intimate relationship existing between artist and audience in the small auditorium gained their full effect. The audience refused to be content with the printed list, and Mr. Rosenthal added several encores, including the Chopin-Liszt "Maiden's Wish," several Chopin waltzes and his own famous "Papillons."

New York Sun
April 8, 1927

(By William J. Henderson)

Mr. Rosenthal was in admirable form. His tribute to Beethoven, the C minor sonata was a remarkable performance, one of astonishing individual beauty, extraordinary in revealing the secrets of musical form and disclosing romantic spirit and lyric mood coloring by tonal painting. Incidentally Mr. Rosenthal made a most successful experiment with the acoustics of Aeolian Hall by placing his piano far back and to the left of the center of the stage. This maneuver actually seemed to improve the sonority and volume of tone.

The pianist began the Chopin group with the berceuse, playing this music with exquisite charm of color and rhythm. Two mazurkas brought an aristocratic style, with a rubato many great pianists might envy. Brilliance and again beautiful tone marked the C sharp minor scherzo and stressed the number as the climax of the group, with other pieces, one the C sharp minor "Valse," following. Mr. Rosenthal's interpretation of Schumann's variations is known here for both power of intellect and tender poetic beauty.

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ALEXANDER BLOCH ASKS CO-RELATION BETWEEN MUSIC AND THE PUBLIC SCHOOL

Mr. and Mrs. Alexander Bloch will shortly wind up a busy teaching season at their New York studios. Their last professional engagement will be a joint appearance at a musicale at the home of Julius Henry Cohen at Elmsford, N. Y., on June 4, after which they will go to their farm at Hillsdale, N. Y. From June 15 to September 15, the talented couple will again hold a summer master class there, which will be attended by twenty pupils, the largest enrollment since starting these summer classes. Last week Mr. and Mrs. Bloch had inquiries from students in South Carolina, Texas and Oregon. This year's class includes young people from California, Virginia, Canada and Alaska.

In commenting on the work being done in his studio, Mr. Bloch spoke of the lack of co-relation between music and the public schools. He stressed the fact that no concession is made for the extremely talented pupil who intends to make music his profession. It has been Mr. Bloch's experi-



MR. AND MRS. ALEXANDER BLOCH

ence to have many of his fourteen- and fifteen-year-old pupils drop out of school because they could not keep up with the heavy school home work along with the practicing.

Mr. Bloch suggests that if the proper influence were brought to bear on the Board of Education and on the school principals, the matter could be easily adjusted. Certain less important periods once a week could be cut so as to give the talented music students who are in the minority a chance better to combine both studies. The Juilliard and Naumburg Foundations and the American Orchestral Society are helping young artists from the top, according to Alexander Bloch, but he wants to know who is taking care of the youngsters? In Petrograd, he explains, music is taught along with history, literature and various other subjects, showing a correlation of music and general education, so necessary today, to the artist. The time is past when a person only needs to be a good fiddler. Therefore it seems a shame that a pupil, without money, is usually forced to give up school because there seems to be no way of a compromise. Either he must take all the school work, or none. With the student who comes from a well-off family, or the one who can attend a professional school, it is quite different.

"Children—and I only mean the very talented ones, and these are in the minority—do not have a proper chance," Mr. Bloch complains. "Once in a while you run across a liberal principal, who realizes the difficulty of the situation and takes matters into his own hands. He allows the pupil to cut several of the less important periods once or twice a week, so as to help him combine violin practice and his heavy school home work. A note from the music teacher to the school principal would affect a contact between the two so that an arrangement could be made which would prove satisfactory to all concerned. It is certainly discouraging to the development of music in America. In one high school in Mt. Vernon, where they have an orchestra, no allowance in points is made for the work done by the orchestra. They are obliged also to rehearse when the other boys have football practice."

"Now it seems to be the fashion to shout about music in America," added Mrs. Bloch, "but nothing seems to be done to help young musicians combine a general education with music that will become their profession. If a boy wants to choose music for his livelihood—and at the age of fourteen or fifteen he should know—he ought to be allowed to have a choice of subjects in school. Why should he have to take things that will never be of use to him?"

"Yes," said Mr. Bloch, "the point is: music and a general education should be co-related. In Europe they have government schools where music and other subjects are taught. If some one with the proper influence could put the matter before the Board of Education, so many of those who are to make music their profession, would not have to discontinue school. I am not unreasonable, nor do I for one second forget that the school system is standardized. But when real talent is in the minority, I cannot see why proper allowance could not be made."

"At three-thirty the pupils are dismissed from school. If they have a lesson, there is probably a long trip from the Bronx, Brooklyn or some such place, down to the studio, with what result? When the pupil arrives he is tired and weary during the lesson for which he pays fifteen dollars. If he had been allowed to cut some minor period, it would have helped. Boys and girls of fourteen or fifteen must have some recreation. They can't be expected to cram all the time. Only the other day one boy who could not make his home work and practicing fit in together, gave up school against my wishes. The pity of it was he was only seventeen and in his last year in high school. Remember this is not only my experience; other teachers know it too. Teachers can't give all their lessons on Saturday when there is no school."

"Take the admirable work the American Orchestral Society is doing! Seven or eight of my pupils are destined to make their living as musicians and yet they are unable to take advantage of a special class from three to five, which meets three times a week, because of school work. Of course, these classes are full nearly all the time and don't need pupils, but what a chance it is for young fiddlers! This lack of co-relation between music and school means that instead of youngsters becoming cultured gentlemen they are forced to give up general education because they can't do

both. In addition to the actual experience the American Orchestral Society gives young fiddlers, they are taught harmony. This society is a stepping stone from the studio to the theater orchestra. No theater will take a fiddler from the studio without first having had some practical experience. With a diploma from this society, however, he can walk into any theater."

"I have pupils playing in the Capitol Theater Orchestra, at least four or five; several in Roxy's, also with the Vitaphone Orchestra, not forgetting those who are members of the Philadelphia and Philharmonic orchestras."

Mr. Bloch has been teaching ten years. He has three pupils concertizing with great success. The average pupil, he says, when not equipped for concert work, finds a job in an orchestra, but most of the girls marry and teach.

Mr. and Mrs. Bloch have given joint recitals this season in several of the larger cities outside of New York, between teaching, but did not give one here. Next season they will do so, however. They have the distinction of being the first to give a Beethoven Cycle here about ten years ago. Next season Mr. Bloch will conduct an orchestra for the Educational Alliance, composed of amateurs and a sprinkling of professionals as ballast. He is looking forward to this with great pleasure. Both he and Mrs. Bloch have been studying conducting with Clifton Chalmers for two years and this will be his first chance to try his hand at conducting.

The Blochs will re-open their New York studio after the fifteenth of September, but one day a week this summer Mr. Bloch will come to New York to give lessons to some of the pupils who wish to continue their work.

Mr. and Mrs. Cooke Entertain for Wedepohl

The accompanying portrait is of Mrs. Edgar M. Cooke, wife of the well known teacher of singing of that name in Philadelphia, painted by Professor Theodore Wedepohl of Berlin.

On May 12, at the Hotel Rittenhouse, Philadelphia, a dinner was given by Mr. and Mrs. Cooke in honor of Professor and Mrs. Wedepohl. Professor Wedepohl is an internationally known artist, his work having been selected from eight thousand entries to hang in the National Galleries in Berlin. Coming to New York last fall, he has recently closed there a successful exhibition of his Iceland paintings as well as portraits of prominent New Yorkers and others. Both Professor and Mrs. Wedepohl are widely known in European musical circles. Following the dinner, a musicale was held at Mr. Cooke's studio, when an interesting program was splendidly rendered by a few of his pupils.



A PORTRAIT OF MRS. EDGAR M. COOKE, and the artist who painted it, Professor Theodore Wedepohl.

Mozart's *Il mio Tesoro* and Schubert's *Wohin* were sung by Paul Fink, and Gluck's *Che Faro senza Euridice* and a group of German lieder were given by Alice Davis. Jane Birkhead was heard in the *Caro Nome* aria and a Bantock song; Wynema McKinley sang the *Mignon* aria, *Connais-tu les Pays*, and Patricia Casey presented *Elsa's Traum* and *Chanson Triste* of Duparc; Mozart's *In diesen heiligen Hallen* was sung by Malcolm Atterbury, while Honore Bailey brought the program to a close by her brilliant singing of *Pace, Pace* and the *Ritorna Vincitor* aria. Virginia Snyder, who has been with Mr. Cooke for the past three years, was at the piano.

Latvian Library Society Concert

The Latvian Library Society, which has its headquarters at 222 Madison avenue, New York, gave a concert followed by a ball at the Royal Palms at the corner of 135th Street and Broadway on May 21. The program was given by a chorus conducted by J. Vitolin, which opened the evening with an excellent performance of some folksongs. The chorus was heard later in pieces by Glinka and Vitol and in other Latvian folksongs. L. Ter-Oganov, pianist, played Chopin's *Polonaise Militaire* and a fantasy of his own composition called *Why*. V. Deloff, basso, sang *Simon Bak-negro*, Verdi; *The Sailor's Last Voyage*, Alnaes; *When the King Went Forth to War*, Keneman, and *Two Grenadiers*, Schumann. Debora Frank, violinist, played *Romance Andalousa*, Sarasate; *Sicilienne et Rigaudon*, Francoeur-Kreisler; *Nocturne*, Chopin, and *Hungarian Dance*, Brahms. The entire concert was an artistic treat and was greatly enjoyed by a large audience.

Yascha Fischberg Presents Bernard Kundel

On May 22, at Rumford Hall, Bernard Kundel, violinist, a young lad twelve years old and a pupil of Yascha Fischberg, gave a fine exhibition of his talent before a good sized

audience. Beginning his program with *Ciaccona* by Vitali-Charlier, he continued with the *Wieniawsky* concerto in D minor, which was followed by compositions by Saint-Saëns, Achron, and still another by *Wieniawsky*. In his performance Master Kundel displayed a good tone, a sympathetic and unusually good technic, thereby proving his careful study. There is still a great deal for this young violinist to learn, but the fundamentals are there, and under such excellent guidance as that of his teacher, Mr. Fischberg, one will undoubtedly hear more of this young performer. Mr. Rubinstein at the piano furnished an excellent background for the compositions played by the young artist.

Carmela Ponselle to Sing in Hollywood Bowl

Carmela Ponselle is completing a most successful season, having appeared frequently in concert and been well received by both public and press. On April 25 she sang at the concert given by the Newark Athletic Club and well merited the applause she received. Other recent appearances were in Hartford, Conn., and Grand Rapids, Mich., when she gave joint recitals with her sister, Rosa. The critics noted how well their voices blended and declared that the two voices were approximately equal in excellence and artistry. The



Wide World photo

CARMELA PONSELLE

Grand Rapids Herald stated that "Carmela revealed herself as the possessor of a fine dramatic soprano, which in its lower tones approaches the quality of a contralto. A breadth of tone and sensuous richness of quality common to both voices makes the combination of the two especially happy."

Carmela Ponselle is looking forward with great interest to her first visit to the Pacific Coast this summer. On August 6 she will sing in the Hollywood Bowl.

Institute of Musical Art Examinations

At the Institute of Musical Art, on May 2, Ida Gottlieb and Louis Kaufman gave a joint recital of vocal and violin music. A portion of this program was repeated on May 18 before a committee of judges who were to decide whether these two young students of the Institute should be granted artists' diplomas. The judges were: (for voices) Amato, Rogers and Henderson; (for violin) Auer and Salmond. The judges selected the portions of the program that should be repeated for their benefit. Miss Gottlieb sang *Le Ali d'Amore*, Ranzini; *Rejoice Greatly*, O Daughter of Zion from *The Messiah*, Handel; *Ah, lo so from Magic Flute*, Mozart; *Kornblumen*, Strauss; *Auf dem Schiffe*, Brahms; *Der Sandmann*, Schumann; *Fruhlingstrost*, Schumann; *Slumber Song from l'Africana*, Meyerbeer; *Nebbie*, Respighi; *I Fauni*, Respighi; *Aquarelle*, Debussy; *Fantoches*, Debussy; *Peace*, Eric Fog; *With the Tide*, Wintter Watts; *Swans*, A. Walter Kramer; *Shepherd! Thy Demeanor Vary* (Old English), Thomas Brown. Louis Kaufman offered *Partita*, B minor (for violin alone), Bach; *Poeme*, Chausson; *Concerto*, Paganini-Wilhelmj. Both of them made splendid impressions and Mr. Kaufman especially played with such perfection of technic, force and well-controlled emotion that he may be counted upon to make a successful career. Miss Gottlieb has a lighter style, but with her excellent vocal equipment and pleasing personality she, too, should be a welcome addition to the already large list of concert artists.

Erstinn's Program "Heartily Enjoyed"

The following tribute voices the opinion of the critic of the *Troy Record* in commenting on Gitla Erstinn's recent appearance in Troy, N. Y.: "The assisting talent proved delightful. Miss Erstinn is very young, scarcely past her twenty-first birthday, very eager and very enthusiastic. She has a fresh, young voice, a charming stage presence and a very pleasant lack of self consciousness. She is one of the most popular and most talented of the youngsters in the world of music and Troy was attracted to her promptly." Her program was simple and heartily enjoyed."

Marie Novello in New York

Marie Novello, Welsh pianist, who has just finished a very successful tour of Florida, is in New York for a few days prior to returning to England on Saturday.

Emmeran Stoeber to Visit Europe

Emmeran Stoeber, a member of the Lenox String Quartet, will sail for Europe on the Republic on May 28. He will return to this country September 1.



Photo by Harold Haliday Costain

CAROLINE BEESON FRY

Caroline Beeson Fry Active Musically

Caroline Beeson Fry is of the opinion that the singer's training may be summed up as liberation and development of the voice and liberation and development of the personality, and these are the ends towards which she works. She also endeavors to stimulate a broad understanding of music and to cultivate in her pupils a high musical and artistic ideal. Mrs. Fry has two unusually attractive studios, one in Carnegie Hall, New York, and the other in White Plains, N. Y., where recitals are given by pupils who are sufficiently advanced. In connection with the Fry studios, there are classes in sight-reading and ear-training, as well as coaching of French and German songs, and lessons in piano and harmony. Of great benefit also are the classes in interpretation which give an opportunity for the pupils to gain experience as well as to increase their musical knowledge. Mrs. Fry will close her New York studio on June 1, but will conduct a summer session in White Plains from June 1 to August 1.

Mrs. Fry not only has been active this season as conductor, but she also is to be highly commended for the excellent results achieved by her as general director of the May Music Festival of the White Plains Choral and Symphonic Society which was held in the White Plains High School on the evenings of May 12, 13 and 14. At the concert on May 12 Mrs. Fry conducted the Men's Chorus and small orchestra in a group of numbers and also gave an excellent account of herself as director at the Friday evening concert, when a program of chamber music was given. At the final concert on Saturday evening Mrs. Fry gave a resumé of the programs arranged for the four concerts and also had a word of thanks for all those who had cooperated in making the undertaking the great success it was. A beautiful basket of roses was presented her in appreciation of the time and effort she had expended in working for the festival.

In regard to choral work Mrs. Fry states that she applies to it the principles of tone production, believing that it is as useless to try to produce music with an untuned choir as it would be with an untuned orchestra. All of her rehearsals begin with tone work, the results of which are apparent in the tone and intonation of her several choirs. In this connection, it is interesting to note that at one of the Westchester County competitions the judges awarded three of the six cups offered to choirs under Mrs. Fry's direction. No less an authority than Olga Samaroff declared in the New York Post that the White Plains Choir, conducted by Caroline Beeson Fry, in her opinion displayed greater purity of intonation than any other of the contesting organizations. Not only were Mrs. Fry's choirs successful in these competitions, but four of her pupils have won vocal contests, namely, Mildred Payne, Henry Ebeling, James Thomas Moir and Stanley Hunnewell.

Lovette Studio Notes

Eva Whitford Lovette presented Martha Overlees, contralto, in a graduation recital at National Park Seminary, Washington, D. C., on May 5. Mrs. Lovette has been a member of this faculty for two years. Miss Overlees comes from Bartlesville, Okla. She has a voice of unusual timbre, well placed tones and the breath control and artistic finish of a mature singer. Her program included Ah, se tu dormi, Romance from Giulietta e Romeo (Vaccari); I've Been Roaming (Charles Horn); Sapphic Ode (Braahms); Elizabeth's prayer from Tannhäuser (Wagner); Estrellita (arranged by Frank La Forge); Trees, (Rasbach); A June Morning (Willeby); Jean (Burleigh); Thanks Be to God (Dickson).—Mrs. Lovette, who is a musician as well as a singer, accompanied her pupil.

Institute Programs Prove Excellent

Students' recitals were given at the Institute of Musical Art during the first week in May and the excellence of the performances must be highly commended. The teaching at the Institute is already noted for its excellence, and every new evidence of it, such as the playing of these young people, only serves to strengthen this reputation for solid and thorough workmanship. Those heard were Jeanette Epstein, Helen Johnson, Alvin Goodman, Huddie Johnson, Joseph Machlis, Mary Fish and Adelaide Belser, the last three being candidates for teachers' diplomas.

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<p>KATHARINE M. ARNOLD, 93 Madison St., Tiffin, Ohio, June 7, 1927.</p> <p>ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas, June 1st; San Antonio, Texas, July 7th, Chicago, Ill., Aug.</p> <p>ELIZETTE REED BARLOW, corner Central Ave. and First St., Winter Haven, Fla. Tampa, June; Asheville, N. C., July.</p> <p>CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.</p> <p>GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.</p> <p>MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.</p> <p>DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.</p> <p>BEULAH CROWELL, 201 Wellston Bldg., St. Louis, Mo. Teachers classes: St. Louis—March, July, Aug.—Chicago: June, July.</p>	<p>ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Indianapolis, Ind., May 16; Cincinnati, O., June 21; Chicago, Ill., July 28; Columbus, O., Early Fall.</p> <p>BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.</p> <p>IDA GARDNER, 17 East 8th Street, Tulsa, Okla.</p> <p>GLADYS MARSALIS GLENN, 1217 Bowie Street, Divina Place, Amarillo, Texas; June 10, Amarillo; July 15, Albuquerque, N. M.</p> <p>HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Dallas, Tex., June.</p> <p>FLORENCE ELIZABETH GRABLE, Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.</p> <p>MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.</p>	<p>MRS. WESLEY PORTER MASON, 1927 Classes. Apr.—Chicago, Ill., 10834 Prospect Ave.; June—Dallas, Tex., College of Music and Arts, Tex., 4409 Gaston Ave.</p> <p>ROBIN OGDEN, Box 544, Waterbury, Conn.; June 1, 1927.</p> <p>MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.</p> <p>ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.</p> <p>VIRGINIA RYAN, 1070 Madison Avenue, New York City.</p> <p>STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Three months class beginning April. Summer Class June 27th.</p> <p>ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.</p> <p>MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.</p>
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Opera Director, Peabody Conservatory of Music, Baltimore

Cincinnati College of Music Notes

CINCINNATI, OHIO.—The season of Twilight Chamber Music concerts by the College String Quartet was brought to a close with a notable program. This quartet is composed of Emil Heermann, first violin; Ernest Pack, second violin; Herman Goehlich, viola, and Walter Heermann, cello. Each is a leading member of the Cincinnati Symphony Orchestra, as well as a member of the College of Music artist faculty and Emil Heermann is concertmaster of the Cincinnati Orchestra. Their ambition has been to present on each program one entirely new work by an American composer and dedicated to the Heermann String Quartet. A portion of a string quartet by Frederic Ayres, whose untimely death has deprived America of one of its best composers, was included in the program. The one movement which is complete and which was given its premiere on this occasion, was Indian in theme and it met with much success. The finale from Frederick Jacobi's Indian Quartet, decidedly Indian in rhythm and color, was the other number in this group. Haydn's string quartet in G minor, op. 74, No. 3, opened the program, and in the Cesar Franck quintet for piano and strings the quartet had the assistance of Romeo Gorno, artist—pianist of the College of Music faculty.

In an interview with Gertrude Guthrie-Treadway, of the Cincinnati Enquirer editorial staff, Adolf Hahn, director of the College of Music, gave out some interesting statements concerning Music and Your Child. "In the early days of Cincinnati's music supremacy the attention of continental Europe was drawn to this city with the hope of the final development of musical America—this, because the high standard of musical education was maintained without regard to profit. Music as an art was not commercialized, but public funds and private endowment have for years made possible the highest type of musical instruction in this city at a price students can afford to pay." Mr. Hahn went on to say: "Cincinnati is awake to the meaning of having an institution like the College of Music co-operating with its public and its private education. I truly believe that a United States of America will evolve which is to be the musical leader of the world as a nation. Within the last three years the College of Music has increased its enrollment 214 per cent over the average enrollment of the past ten years. This is significant. And mothers largely make it possible for their children to get this special education."

The college orchestra again scored success with its fourth concert, with Adolf Hahn directing a fine program. More than sixty-five young musicians make up this orchestra and they are earnest young people, some of them already en-

gaged in professional work, all of them anxious to get the most out of this fine training in orchestral playing under Mr. Hahn's able direction and training.

Lino Mattioli presented a group of his advanced pupils in a song recital in which Josephine Pipkin and Helen Dowling, advanced piano pupils of Frederick J. Hoffman, assisted. Those taking part in this evening of songs were Ruth Sammet, Katherine Pauley, Louise Goldstein, Agnes Wagner McKie, Frances Ellington, Mary Braun, Mathilda Brooks, Kathryn Curl, Harry Thiem, and Franz Trefzger.

Margaret Quinn and Dorothy Stolzenbach, of the piano department; Edna Weiler Paulsen, of the voice department; and Ruth Morris and Uberto Neely, of the violin department, presented their pupils in recitals during the past month.

Ernest Pack, of the violin department, and second violin in the Heermann String Quartet of the College of Music, presented his advanced pupils, Thomas Gay, Harry Einhorn, Marion Heuser, Anna Bortz and Celia Kaufman, in a recital. The feature of this program was the American premiere of Little Suite in Old Style, for two violins, by Jaroslav Kricka, of Prague, who is a personal friend of Mr. Pack and dedicated this number to him. It won the enthusiastic approval of the audience and critics.

Romeo Gorno, of the piano department, presented a group of his advanced pupils, Frances Eller, Dorothy Eckert, John Edward Castellini, Mazie McClure and Mary Botwin, in a recital in which Mary Braun, soprano, from the class of Lino Mattioli, was the assisting artist. Piérne's Scherzando from the concerto in C Minor for piano and orchestra was the concluding number. In this selection Mr. Gorno played the orchestral part or the second piano.

Elaborate plans are being made for the summer session which will present several special classes in the public school music department. There are especially designed to serve the purpose of teachers and supervisors of instrumental music in public schools. Another special course is the one in costuming and producing operettas in public schools. This is a practical course in which members actually prepare the work for their coming teaching year. The festival and pageant movement is also given in connection with this class, as so many teachers in the public schools are called upon for assistance in such work. Uberto Neely will give special courses in instrumental and orchestral teaching, while Sarah Yancey Chine, principal of the department, will be assisted by various members of the regular faculty. All other branches of music will be taught as in the winter session and by master teachers. Enrollment may be at any time before June 20, when the summer session opens.

Spalding Scoring Success in Europe

Cable reports and press criticisms recently received would indicate that Albert Spalding is having the greatest success of his entire career on his present European tour.

Mr. Spalding left here early in February for a tour of the principal European cities with a list of over fifty engagements already booked at that time. These included twelve



ALBERT SPALDING

appearances as soloist with symphony orchestras and also the Beethoven Festival at Hamburg on May 1 with Carl Muck conducting. His list of recital engagements included three recitals in Paris, three in Vienna, three in the Hague, three in Helsingfors and two each in Berlin, Budapest, Copenhagen, Rome, Warsaw, Oslo, Monte Carlo, Amsterdam and a long list of recital dates in many other cities. This original list has been considerably added to by return engagements in several of the above cities whenever his time would permit. In many cases the house was completely sold out long before the scheduled time for the concert to begin and in several cities it was necessary to call out the police reserves to keep the crowds in order while hundreds were turned away.

Mr. Spalding will return to America on May 28, and divide his summer vacation between Great Barrington in the Berkshires and Monmouth Beach, N. J. He is already booked for five summer concerts during the months of July and August.

Klibansky Studio Notices

Aimee Punshon, Klibansky artist, sang a concert in Boston on May 17 and was soloist at the Daly Theater, beginning May 7. Tristan Wolf, who sang for an entire week at the Daly theater in New York, pleased so much that he was reengaged. Louise Smith gave two programs over the radio WEAF and WGL on May 3-4. Mr. and Mrs. G. Craig gave a successful joint recital at the Glen Ridge, N. J., Musical Club on May 4. Maria Kalla was heard to good advantage at a concert in Elizabeth, N. J. Lottice Howell is meeting with great success in New Orleans, where she is singing at the new Saenger Theater. Vivian Hart was heard on May 23 at the Masque Theater in New York, singing the principal part in Patience. Ruth Thomas continues to please large Boston audiences with her charming performance of Mabel in Pirates of Penzance. Ruth Van has been engaged to appear in vaudeville. Paul Simmons was scheduled to give a program in Boston.

Mr. Klibansky held classes in Boston on May 14.

Hella Spandonides Makes Debut

Carnegie Hall held a good-sized audience, May 16, when Hella Spandonides, pianist, gave a debut recital. The New York Times says she has nervous energy and sense of dramatic effect, with which the present writer agrees; these elements were notable in Franck's prelude, choral and fugue; also in Beethoven's Appassionata sonata, in which she played the opening and closing movements with much temperament, and the andante with expressive poise and nuance. Her playing of the Chopin B minor sonata, with its triumphant close, brought her resounding applause, and flowers. The Tomb of Couperin, by Ravel, is but little known; it evidently echoes that composer's feelings as he stands before the Couperin tomb, being in classic form, with prelude, minuet, etc. The recital closed with two popular Greek dances, by Poniridy.

La Forge-Berumen Artist-Pupils Broadcast

A group of artist-pupils from the La Forge-Berumen Studios gave a program over station WGL on May 8. Emma Parenteau, contralto; Nancy McCord, soprano; Alpha Kinzie and Myrtle Alcorn, pianists, and Evelyn Smith and Katherine Philbrick, accompanists, were the artists who broadcast. Miss Parenteau has a voice of rich quality and her work revealed excellent musicianship. Miss McCord's voice is of beautiful quality and even throughout its wide range. Miss Alcorn and Miss Kinzie, pianists, played with that crispness of technic that is characteristic of La Forge-Berumen pupils. The work of the accompanists was of high calibre.

Church Position for Stellner Artist

Samuel Gray, pupil of Grace Laron Stellner, has been engaged as baritone soloist at the South Congregational Church, Brooklyn. Mr. Gray sang a solo at the ceremony of the planting of a tree in Honor Grove for Mr. and Mrs. William Rogers Chapman in Central Park, New York, on April 23. Mr. Chapman is conductor of the Rubinstein Club and Mrs. Chapman is president of that organization. James Norris, another baritone of the Stellner studios, has been engaged for Hoop La, the musical comedy now playing in Brooklyn.

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Music Education Studio Tea and Concert

Jessie B. Gibbs and Margaret Hopkins, directors of the Music Education Studios, have a unique institution on Washington Heights, in that they teach not only piano and voice but also have on their faculty teachers of stringed instruments, flute, voice and orchestra.

May 15 their headquarters were crowded to hear a very unusual program, Yvonne de Treville, Clarita Sanchez and Chalmers Clifton being guests of honor. An interesting musical family are the Clymers, six of them being associated



AN INTERESTING GROUP

Yvonne de Treville, Clarita Sanchez, and some members of the Music Education Studio Classes (Misses Gibbs and Hopkins, directors) taken on the lawn of the Jumel Mansion, Washington Heights

in Gallie, a Southern serenade by Mokrejs; they were Mrs. William Clymer, soprano, the youthful mother of Merrill Clymer (flute), Margaret Clymer (violin), William Clymer (cello), Virginia Clymer (piano), and Arthur Clymer Clymer (triangle); this number was much applauded. Mary Kuehne, soprano, has a pleasant voice, as heard in songs by Coombs and Homer. Doris Smith played Scriabin's nocturne for left hand alone very well, and the dozen players constituting the orchestra performed Scotch and French airs effectively; Miss Teitsworth was accompanist. Fritz Heim of the faculty played two violin pieces, and Marguerite Biaz, also of the faculty, sang songs by American composers; Miss Hopkins, Mr. Heim and Hall Axtell were associated in the Haydn trio, all these faculty members providing high-class music, played with appropriate style. Among those present were Jane Cathcart, founder and president of the Washington Heights Music Club; Miss Lloyd, Mrs. Davis, the Misses Casseres; Josephine Rathbone, vice-director of Pratt Institute; Colonel Roy Winton, editor; Kendall K. Mussey, director Brooklyn Music School Settlement, and Earl Walbridge, writer. The picture shown herewith is that of the honor guests, and the class in gowns, known as the Students' Harmony, Melody and Rhythms Club, of which Mrs. MacDowell and Mr. Cadman are honorary members.

Richard Bonelli Sings in His Home Town

Richard Bonelli, baritone of the Chicago Civic Opera Company, who has been one of the outstanding stars of the opera season in the Windy City for the past two seasons, returned to his home town of Syracuse to give a song recital immediately after the close of the Chicago Opera tour. In commenting on this appearance Isidor Goodman wrote as follows in the Syracuse Journal: "Enthusiastic Syracusans gave cordial greeting to their fellow-townsmen, Richard Bonelli, when the latter, now a successful opera and concert baritone, gave his first song recital here on Thursday night at Mizpah Auditorium. Bonelli, because of his artistic attainments, won his audience from the beginning of the program. The latter was selected with a view to giving full rein to his peculiar vocal possibilities. The soloist sang with marked expression and acute dramatic fervor. He forced one, at times, to think of Pol Ploncon, Del Puente and Victor Maurel."

The critic of the Syracuse Post-Standard found that "after hearing him sing one can understand his success in opera. He has a powerful voice of dramatic calibre and wide range, such a voice as is needed to fill the large opera houses and interpret the dramatic scores."

Following his homecoming-recital, the baritone went to Auburn to give a recital the following night, and then went in his new Gardner automobile to Baltimore, Md., where he sang his third recital in that city within a year and a half. Holy Week found him singing the Seven Last Words of Christ at Brockton, Mass., followed by his annual appearance in the Atwater-Kent Radio Series on Easter Sunday Night.

Summer Plans for Engles Artists

George Engles, announcing the plans of some of his artists, states that Mme. Schumann-Heink and Paul Kochanski will be abroad this summer. Mme. Schumann-Heink is sailing on the Albert Balin on May 26 for Germany, where she will attend the wedding of her granddaughter. Kochanski sailed on the Columbus on May 17, and will spend a considerable part of the summer in Spain, where he will as usual play before the King and Queen. Three other artists, Ignaz Paderewski, Josef Heifetz and Ignaz Friedman are now concertizing in Australia. Paderewski will return to this country early in July and will spend some time at his home in California. Heifetz and Friedman will return in the fall, and will immediately start out on tours.

Hannah Klein's Piano Recital

Completing the series of three piano recitals given by artist-pupils of Carl M. Roeder, Hannah Klein played a program at Chickering Hall on May 13 which included Bach, Beethoven, Schumann, Chopin and modern composers' works. The young girl has received so many compliments, and won so many prizes and honors that her name is now well known. She deserves all this, for the attainment of her advanced technic, and memorization of all she plays, is a

vast labor. Such complete poise in the Bach Partita, and in Barberini's Minuet (Bauer transcription) is seldom found, all the more amazing in a girl of fifteen. Her delicate and never-failing staccato and trills, chord-facility, self-possession and individuality, mark all her playing. There was fancy, impulse, expression and speed in Schumann and Chopin numbers and the clean-cut staccato, facility in thirds, and other features made her closing group highly effective. She had to repeat Rush Hour in Hong Kong by Chasins (the present writer considers this as crazy music.) MacDowell's Witches' Flight was added as encore, and a mass of flowers presented to the talented young girl. Irene Peckham and Therese Obenmeier gave the preceding recitals, and the size and close attention of the audience constituted a tribute to the young pianists and Mr. Roeder.

MEMPHIS, TENN.

MEMPHIS, TENN.—The musical season—just closed—has been one of the most brilliant in the history of the Beethoven Club. The last attraction was Dusolina Giannini, soprano, whose faultless singing of a beautiful program, will long be remembered. Giannini thrilled her audience not only by the wonderful richness and beauty of her voice, which she controls with skill, but also by her intense dramatic ability. Her numbers were well selected and none of the usual hackneyed songs were given. She was recalled after each number, and as an interpreter of songs she showed marked individuality, a sensitive musicianship and an artistic style. Molly Berstein accompanied Miss Giannini, and shared honors with the singer.

The piano concerts under the direction of the Beethoven Club, of which Mrs. M. E. Finch was the capable chairman, proved to be a success musically and financially, and included artists of the very first rank. Richard Buhlig was the first to be presented, and Mischa Levitzki followed closely, giving one of the most enjoyable recitals heard in many years. The last concert was rather unique—given by Guy Maier, who cleverly wove fairy tales into the music in a manner not only interesting to the younger members of the audience, but to the older ones as well. He was warmly received and served as a fitting climax to the series.

Mrs. Jefferson Franklin Hill has been elected president of the Beethoven Club for the tenth consecutive term, and is entering into the work with the same interest and enthusiasm that have marked her past administrations. The club members feel that they are most fortunate to have one so capable and untiring at the helm. Other officers are: Mrs. M. A. Martin, first vice-president; Mrs. W. P. Chapman, second vice-president; Mrs. Emerson Bailey, third vice-president; Elizabeth Mosby, recording secretary; Mrs. W. F. Landrum, corresponding secretary; Mrs. J. Fred Pritchard, treasurer; and Mrs. J. M. McCormack, auditor. Members of the board are as follows: Mmes. Achille Stubbe, Frank Sturm, O. O. Faust, W. J. Hon, L. T. McCallum, E. Y. Kelly, D. L. Griffith, E. S. Worden, E. A. Angier, Lyman Falk, Prather McDonald, Jack Rainey, Ralph Davis, W. R. Foley, and Miss Belle Wade.

Mrs. Hill, Mrs. Chas. Watson, soprano, and Joseph Henkel, violinist, attended the meeting of the Tennessee Federation of Music Clubs in Springfield, Tenn., recently. Mrs. Hill was a special honor guest at the meeting, being president of the Dixie district and former president of the State Federation. Mrs. Watson and Mr. Henkel appeared on the program.

The Sunday afternoon concerts given in the ballroom of the Hotel Peabody have proven most delightful. Marie Greenwood Worden is responsible for two attractive programs, in which she presented the second acts of Martha and Faust in costume—the parts being capably handled by Mmes. Thurman Talley and Tim Quin, and Frank Coleman and Wilson Mount.

Another interesting program arranged by Patrick O'Sullivan and Joseph Henkel was an all-Beethoven one, featuring the Memphis Ensemble Club. Others who have contributed to the success of the concerts are members of the Renaissance Circle, and the quartet choir of the Idlewild Presbyterian Church, Mrs. D. L. Griffith, director, who arranged a lovely program of Easter music.

The usual free Saturday afternoon concerts have been given during the season at the Goodwyn Institute; and at the Beethoven Club the monthly recitals have been an attractive feature of the club's work. The Junior and Juvenile clubs have been most active and have given various recitals during the year. Under the auspices of the club, and under the direction of Mme. Valentina Tumanskaya, I Pagliacci was given at the Auditorium recently, and most creditably. The Orchestra, under the leadership of Frank Braccianti, did splendid work. The principal parts were taken by Julia Dawn, as Nedda; Hugh Sandigge, as Canio; Russell Simmons, as Silvio; and F. C. Jacobs, as Tonio. A well trained chorus, and pupils from Miss Riley's dancing class offered divertissements. Sarah Hunt did a solo dance, and Harlequin and Columbine were given by Elizabeth Street and Miles Buddeke. Celine Wright did capable work at the piano.

Prof. Herman Arnold, famous bandmaster, died April 10 in his home in this city at the age of eighty-nine. He was one of the survivors of "old brass band" days and famous bandmaster of the south, and was the first one to orchestrate Dixie. He led the band that played the inaugural parade and ball when Jefferson Davis was made president of the Confederate States of America. He played for the first opera that appeared in Memphis, an authority on musical history he was skilled on several instruments.

Invitations have been issued by the Theodor Bohlmann School of Music for a series of closing recitals for season 1926-27, also announcing a summer term from June 20 to August 1. There are to be special normal classes for teachers.

Mmes. J. F. Hill, J. Fred Pritchard and I. J. Bradley have returned from Chicago, where they attended the meeting of the National Federation of Music Clubs.

Mrs. Lunsford Y. Mason was re-elected president of the Piano Teachers' Association at the recent election of officers. This organization has been doing excellent work along many different lines, notably in the Music Memory Contests under the efficient direction of Mrs. L. T. McCallum.

Beautiful and appropriate Easter music was given in many of the large churches of the city, the outstanding ones being the large chorus choir of Calvary Episcopal Church, Adolph Steuterman, organist and director; St. Peter's Church, Professor Patrick O'Sullivan, organist and director, and the vested choir of the First Methodist Church, Walter Jenkins, director.

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ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Burlington, Vt.—Under the auspices of the Burlington Symphony Society, F. R. Wells, president, the concluding concert of the fifth season of the Burlington Symphony Orchestra was heard in the University of Vermont gymnasium. The orchestra has been raised to a high degree of perfection through the labors of Joseph F. Lechnyr, conductor, and presented an ambitious program opening with the Mozart overture to Don Juan, followed by the Symphony No. 5, second movement, by Dvorak. Jacob Zayde, a brilliant young Russian violinist, was the soloist, playing Conus' concerto in E minor. He was ably assisted by Harlie Wilson, accompanist. Following an intermission, the orchestra continued with compositions by Sibelius, MacDowell, Brahms and Chabrier. R.

Cedar Falls, Ia. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Cocanut Grove, Fla.—An excellent exhibition of versatility was shown when Walter J. Barron, concert organist (of the Master Organ Concert Series), appeared in a piano recital assisted by Margaret Woodbridge Price, soprano, at the home of Mrs. David Todd. Mr. Barron, concert organist, of Pittsburgh and Miami, who has appeared in New York, Philadelphia, Detroit and Bermuda and in an extensive tour of the Southern states during the past winter, played a group of piano solos, including numbers from Franck, Chopin, Brahms, Liszt, Beethoven and Rachmaninoff. Mrs. Price was heard in an interesting group of songs, introducing a composition and poem from manuscript, On a Jungle Trail, by Count Axel R. Wachtmeister, Swedish composer and pianist of Paris, who was in Miami two winters ago. There were over a hundred guests present, among whom were General and Mrs. Richard L. Hoxie, Admiral and Mrs. Clifford J. Bousch, Prof. and Mrs. Arthur N. Brown, Mr. and Mrs. Arnold Volpe, and President B. F. Ashe, of Miami University, and Mrs. Ashe. A.

Hendersonville, N. C.—A program which reflected credit on the performers was broadcast from station WWNC, Asheville, N. C., by the faculty and students of the Fassifern School. Helen Fill, teacher of voice, sang two groups of songs and also presented two of her pupils in recital. Louise McFadden, teacher of English, read two groups of selections, while Harriet May Crenshaw, head of the piano department, presented three of her pupils in solos. Those who took part were Winona Ewbank, Sarah Heyward, Carolyn Block, Frances Comstock, Josephine Fairchild and Lewellyn Best. They presented works by Mac-

Dowell, Poldini, Amsbary, Cyril Scott, Lawson, Grieg, Speaks, Cadman, Daly, Frank La Forge and Chopin. Dr. Joseph R. Sevier delivered a short address. H. M. C.

Miami, Fla.—One thousand guests gathered at the Miami Biltmore Country Club in Choral Gables for the benefit bridge-concert given by the Aeolian Chorus, Bertha Foster, director. The club was filled to capacity and bridge was enjoyed for two hours, followed by a delightful program by the Aeolian Chorus of fifty women's voices. The proceeds will be used to maintain a music scholarship at the University of Miami. A. F. N.

Montclair, N. J.—About fifty guests were entertained at a musicale given by Mrs. Louis A. Jackes at her home, assisted by Mildred Kelley, contralto, of the New York Piano Conservatory. Mrs. Jackes opened the program with a group of compositions by Mokrejs, Seeling, and Godard, followed by some interesting songs by Miss Kelley. Three groups were given by each of the artists, who were generous with encores in response to the hearty applause of the audience. Mrs. Jackes was assisted in receiving by her mother, Mrs. George S. Bowes, Miss Kelley, and the latter artist's teacher, Blenda Carlberg, of the New York Piano Conservatory, who accompanied Miss Kelley in her groups of songs. S.

Omaha, Neb.—Unrestrained enthusiasm was accorded the Omaha Symphony Orchestra and its able conductor, Sandor Harmati, at the sixth and concluding concert of the season in the Auditorium. The first two numbers on the program were the Leonore Overture No. 3 and the Fifth Symphony by Beethoven, which recalled Mr. Harmati's debut locally and served as a medium for measuring the strides that had been made in the development of the orchestra. Borodin's Polovetzian Dances were colorfully performed by chorus and orchestra, followed by Moussorgsky's coronation scene from Boris Goudonoff, in which Harry Disbrow, baritone, proclaimed the solo bit with pleasing diction and dramatic eloquence. An ovation was given the orchestra at the conclusion of the march and chorus from Tannhauser, in which Mr. Harmati demonstrated his splendid ability to control both orchestra and the difficulties of the score. F.

Portland, Ore.—In Reed College Chapel, under the auspices of the Oregon chapter of the American Guild of Organists, Carl Denton, dean, an organ recital was given by Lucien E. Becker. The highly diversified program opened with the prelude and fugue in C minor of Bach, continued with Dupre's Cortege et Litanie, Kinder's Fantasia on Duke Street, Harvey B. Paul's At the Foot of Fujiyama, Wesley's Choral Song and fugue in C, and closed with two numbers by Vierne. L.

San Antonio, Tex. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

South Manchester, Conn.—A concert given recently by the Men's Choral Club, under the direction of Archibald Sessions, was in every way a great success. The chorus sang

the finely constructed program with fine vigor and unanimity of shading and expression. The soloists were Edward Taylor and Robert Gordon, and the accompanist Mrs. Burton Yaw. The club was assisted by the Boston Symphony Ensemble under the direction of Julius Theodorowicz, which aided materially in the success of the program. A large audience showed keen appreciation of all the numbers, demanding several encores. A. S.

Springfield, Ill.—In compliment to the delegates to the North Central Music Supervisors' conference in session in Springfield, the Civic Orchestra, with Samuel Thaviu, violinist, as the assisting artist, was heard in a program of interesting numbers at the State Arsenal. Mr. Thaviu, ably assisted by Hilda Vandenberg, scored impressively in Vieuxtemps' concerto No. 4 in D minor, op. 31, of Vieuxtemps. The orchestra, skillfully led by Wallace Grievies, conductor, played compositions of Beethoven, Dvorak and Grieg. During the intermission Dr. A. R. Crook, in behalf of the board of directors of the Civic Orchestra Association, extended a welcome to the conference delegates, and Secretary Jenks of the Chamber of Commerce also spoke. R.

Berumen, a Busy Artist

Ernesto Berumen, pianist and teacher, has been one of the most active musicians in New York this winter, not only delighting audiences with his accomplished art but also teaching a large class at the La Forge-Berumen Studios, of which he is the junior partner. Mr. Berumen gave a unique program of Spanish music at Aeolian Hall on February 20, drawing a very large audience despite the inclement weather. Mr. Berumen was at once recognized as an unusually fine interpreter of the beautiful and difficult music by Albeniz, which included the Iberia Suite.

Mr. Berumen has had many appearances in and around New York City this season, playing also for thousands of admirers over the radio and receiving many letters of appreciation from his listeners. He will remain in the metropolis for the months of June, July and August, teaching and preparing new programs for next season. He will sail for Europe the last part of August, and will visit his beloved Paris, and possibly Leipzig, where he expects to meet his



Photo by Edwin F. Townsend
ERNESTO BERUMEN

teacher, Prof. Robert Teichmueller, whom he has not seen in fourteen years. Mr. Berumen will return to New York about the first week in October, resuming his teaching at once, and preparing his program for his first Carnegie Hall recital, which takes place on Tuesday evening, December 13.

Richard Buhlig on Beethoven Festival Tour

Richard Buhlig, American pianist, has been acclaimed again as the leading exponent of Beethoven in Europe, where he has appeared in many of the large cities as soloist at the Beethoven Centennial concerts. Following his two appearances with the orchestra in Bergen, Norway, in a performance of the Beethoven E flat concerto, the Bergens Tidende said: "It was a magnificent performance by the distinguished pianist, Richard Buhlig. The whole performance was surpassingly excellent; impeccably perfect... an evening of unalloyed pleasure."

His playing of four Beethoven sonatas in Vienna moved the critic of the Allgemeine Zeitung to say: "It was well that Richard Buhlig came at the beginning of the Beethoven Festival month. He must be placed in the front rank as a Beethoven player. The consummate clarity and fineness of his interpretations transformed his audience into assistants at a religious ceremonial."

Mr. Buhlig also appeared in Berlin, where the Morgenpost declared: "Only Richard Buhlig, extraordinary musician and illumined technician, could show us the full value of this work."

Terrasi Undergoes Operation

Alberto Terrasi returned recently from Florida where he sang in a number of operatic appearances. This well known baritone appeared twelve times in Rigoletto alone. Not long ago Mr. Terrasi was selected to take the place of Pasquale Amato at a Carnegie Hall concert when Mr. Amato was prevented from appearing on account of illness. On May 17, Mr. Terrasi had a slight operation on his throat, but is assured that he will be perfectly recovered in time for his recital at Steinway Hall on May 31. He has found it necessary to cancel a number of important radio engagements, but his doctor, Frank Richard Harriman, is confident that the operation performed will cause but a short absence from his regular duties.

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Blanche Marchesi's Pupils Attract Attention

Since the great Charity Matinee that Blanche Marchesi gave in her beautiful studio last February for the benefit of the Little Sisters of the Poor, under the Patronage of H. R. H. the Duchesse de Vendôme, and which proved an immense financial and artistic success, only small musical gatherings have taken place to present some passing artists or to give an opportunity to the rising stars of the school for the display of their talent. On April 8 a concert took place, devoted almost entirely to the pupils of the advanced class, and preceded by an examination of the beginners' class. Owing to the approach of Passion Week the program was nearly all devoted to religious music, a few worldly classical airs and songs being permitted. Works of Monteverde, Brahms, César Franck, Gounod, Massenet, Mozart, Bach, Saint-Saëns, Rossini, Haydn, Mayerbeer and Beethoven were among them.

Maria Jeritza, who with her husband, Baron von Popper (the son of Blanche Marchesi) was visiting her mother-in-law in Paris for several days and at the same time gathering material effective for future American tours, asked to be present at the rehearsal of the opera class. The voices that impressed her most were those of Enid Settle, in Air of the Redemption, César Franck; Dorothy Thomas, in the air from Il Seraglio, Mozart, and the Queen of the Huguenots; Norah Sabin, in the Creation by Haydn; Mme. Guérard, in Marie-Madeleine by Massenet, and Margaret Child, in He Was Despised, Handel. The audience the next day, at the concert, enthusiastically applauded these same pupils and also the other items thus confirming the choice. The choral arrangement made by Blanche Marchesi of Repentir by Beethoven was sung by the greater part of the school, and revealed a wealth of tonal beauty as can only be heard where the voices are trained from the first to the last note under the same hand. Mme. Jeritza gave every pupil a signed photograph, and it was touching to see so great an artist encouraging students in their efforts to reach the goal of an artistic career.

Another interesting event was a matinee given at the house of the great composer, Laparra, last March. He has had several successful operas performed at the Opera-Comique during the last year and was curious to hear Mme. Marchesi's pupils, but being unable by pressure of work to leave his home he asked her to bring some budding prima donnas to his house party. Several of the above named pupils sang to a delighted audience, and the next day Laparra wrote a most enthusiastic letter, congratulating Mme. Marchesi on her pupils. On May 15, Vincent d'Indy heard the opera class, which is winning local fame.

In the second part of the program Mme. Marchesi gave a group of classic songs, and had the pleasure of introducing to the audience of 300 persons an excellent Russian pianist Irène Enei, who played works by Chopin, Rachmaninoff, and Gustave Ferrari in his inimitable old and modern French songs. A very interesting dancing class has been added this season to the school, directed by the celebrated Feodorowa, first dancer at the Imperial Theater of St. Petersburg.

Viva Liebling and Daphne Wilson Give Recital

Two charming young ladies—Viva Liebling and Daphne Wilson—were presented in recital by Jewel Bethany Hughes at the studio of Mrs. Hughes on May 15. Both the young aspirants are enthusiastic individualities who seem to find a fund of joy in their artistic venture. Their playing was marked by a spontaneous and contagious buoyancy and a sincere, unaffected simplicity.

Miss Liebling comes by her talent justly, for she has a long line of musical talent as her heredity. She plays forcibly, has a very good tone quality and showed decided originality in the Humoresque and Puck of Grieg. In the Chopin Prelude and Polonaise she had considerable technical command, for those are by no means selections used by the amateur and to have achieved their mastery as well as Miss Liebling did proved that the young artist has developed her abilities to a point well on the road to "the professional." Miss Liebling opened the program with the Beethoven sonata, op. 14, No. 1, and included in her other groups, Grieg's I Love Thee, Godard's Au Matin and Schytte's On the Sea. Miss Wilson is also a capable young pianist. Her technic is pure and clean and also amply fleet. She gave the Grieg Butterflies a charming lilt because of this very accomplishment, and her work in general was characterized by a swing which brought something of a singing quality to her playing. There was warmth, also, and likewise some very lovely emotional touches to some of her selections; one number particularly well played was the Palmgren May Night. It was interesting to note how this interpretation was imbued with the evanescent mood so typical of the composer. Miss Wilson wrought a lovely poetic bit of this difficult but engaging number. She also played capably the Beethoven sonata, op. 49, No. 1; Haydn's Gypsy Rondo, Grieg's Birdlings and To Spring, MacDowell's The Eagle and Edouard Schuett's Tristesse de Columbine and Prelude from Carnival de Mignon.

Both the young artists had to add encores to the program and their playing was enjoyed by many persons prominent in the music field.

Annie Louise David Entertains

On May 10, Annie Louise David gave a farewell party to her manager from San Francisco, Alice Seckels, who sailed for Europe on May 11. It was a "Kiddie Party," all of the guests being costumed in children's clothes. Those invited were personal friends of Miss Seckels, about forty in number. The party was given as a complete surprise to the guest. Children's games were played, prizes awarded, refreshments served, and the entire party was carried out as a children's party. Among some of the professional artists invited were: Lazar S. Samoiloff, Julia Claussen, Benar Barzelay, Mischa Levitzki, Germaine Schmitzer, Adah Campbell Hussey, Dr. Fenwicke Holmes, John Uppman and Gladys St. Clair. On June 3, Miss David will sail on the Majestic for Europe, joining Miss Seckels in Paris.

John Duke Gives Recital

John Duke gave a piano recital at the little salon of the new Aeolian Hall, on May 7. He played selections from Bach, Schubert, Chopin, MacDowell, Saint-Saëns, Liszt, Scriabin, and added three encores, two Chopin preludes and a composition of his own. He was cordially received and demonstrated his ability to interest his audience by the individuality of his interpretations, his poise, his pleasing personality, and his adequate technic.

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BOSTON

ROLAND E. PARTRIDGE

BOSTON.—Roland E. Partridge, tenor, student of Vincent V. Hubbard, gave a recital, April 14, in Jordan Hall. Mr. Partridge merits praise for his unhackneyed choice of pieces. Opening with three admirably written songs by Ballantine, in which he was ably accompanied by the composer, the singer was then heard in three groups of four songs each, by Strauss, Debussy and Griffes, and brought his program to an effective close with an aria from Giordano's *Andre Chenier*. Mr. Partridge gave no little pleasure to his interested listeners, thanks to a fine natural voice, genuine musical feeling, and a praiseworthy sense of design. As an interpreter he does not always see the forest for the trees; but this is a defect which will doubtless be remedied when he has gained further confidence in his powers. Mr. Partridge had the sympathetic assistance of Margaret Kent Hubbard as accompanist.

ORCHA HALPRIN

Orcha Halprin, violinist, gave a recital, April 19, in Jordan Hall. Ably assisted by George Herzog, accompanist, Mr. Halprin disclosed technical skill of no mean order, a warm tone, breadth of conception and convincing sincerity in a program that comprised the chaconne of Vitali, Bach's concerto in E major, in which he was accompanied by a string quartet, and in lighter pieces labeled Gluck-Kreisler, Elgar, Stoessel, Brahms-Joachim, Sarasate, Chopin-Kreisler, and Bazzini. Mr. Halprin's audience was keenly appreciative.

OLIVE MACY APPLETON

Olive Macy Appleton, coloratura soprano, gave a recital, April 20, in Jordan Hall. Miss Appleton offered a pleasurable exhibition of her abilities in a program that included old airs from Paisiello, Caccini and Mozart; the Mad Scene from Lucia and David's *Charmant Oiseau*, from his opera, *La Perle Du Brazil*; and songs by Loewe, Schumann, Nerini, Hahn, Leclair, Rhéné-Baton, Weaver, Kramer and Mozart. Miss Appleton is endowed with a light, lyric voice of generous range and agreeable quality which she controls skillfully enough to permit of a more subjective style of singing. She was cordially received by an enthusiastic audience. Miss Appleton was fortunate in her accompanists. Mary Shaw Swain, who provided the tasteful and altogether musically piano accompaniments, is an asset to any singer. John MacKnight not only played the flute part in the coloratura numbers, but also demonstrated his excellent abilities in a group of three solo pieces.

MARIE DI PESA

Marie Di Pesa, once a member of the original Boston Opera Company, gave an uncommonly interesting program on April 24 at the Copley Theater. Competently assisted by Alfred Fondecaro, pianist, Minna del Castillo, organist, Ethel Hobart, flute, and Jessie Lobdell, viola, she was heard in religious pieces from the fourth to the sixteenth century in Italy; an old Troubadour song; Italian airs from Monteverdi, Caccini, Cavalli, Scarlatti, Duranti and Pergolesi; the Ave Maria from Verdi's *Othello*, and contemporary Italian numbers from Pizetti, Respighi and Malipiero. All in all, it was the program of a discriminating musician, and it was sung by Miss Di Pesa with a clear voice and fine feeling that one associates with this admirable artist.

J. C.

Radie Britain's Song Takes First Prize

Radie Britain, gifted young American composer whose compositions are most successfully used on programs all over this country and in Europe, has taken first prize in the song contest of the San Antonio (Tex.) Musical Club for composers of Texas. Herbert Witherspoon, eminent president of the Chicago Musical College, lecturer and voice instructor,



RADIE BRITAIN

was the judge and he expressed enthusiasm for Miss Britain's song *Nirvana*, saying that it showed a superior musicianship throughout.

This song is being used by many noted singers such as Tito Schipa, Arthur Kraft and Eric Wildhagen of Munich, Germany. Miss Britain, who is a pianist of no mean ability, will present *Nirvana* in San Antonio (Tex.) on the Texas composers' program in October.

Recently Miss Britain's orchestra number was played by the Woman's Symphony Orchestra of Chicago, Richard Czerwony, conductor, and met with instant success. Ethel Leginska has promised to look this number over and probably

include it on one of her orchestra programs next season.

Miss Britain is conducting a class in piano and composition in Amarillo (Tex.) during June and July.

Interesting New Works for Tonkünstlerfest

The program of the German Tonkünstlerfest, which will be held this year in Krefeld, June 12-16, has now been published. Works of particular interest will be Artur Schnabel's second string quartet, Ludwig Weber's accompanied and unaccompanied choruses (which will be performed here for the first time), Heinz Tieszen's Overture to a Revolutionary Drama, Philipp Jarnach's *Morgenklangspiel* for orchestra and Kurt Weill's *Quodlibet* for orchestra. The complete list is as follows:

SUNDAY, (JUNE 12)

D minor symphony by Paul Kletzki
Hymn for chorus and orchestra (first perf.) by Wilhelm Peterson
Morgenklangspiel for orchestra by Philipp Jarnach
Concerto for piano and orchestra (first perf.) by Manfred Gurlitt
Quodlibet for orchestra by Kurt Weill

MONDAY

Concerto Grosso for orchestra (first perf.) by Hans F. Redlich
Astarte, Hymns and Dances for orchestra (first perf.) by Fred W. Lothar
Trümmerschläge for chorus and orchestra, by Othmar Schoeck
Overture to a Revolutionary Drama for orchestra, by Heinz Tieszen
An den Tod, for baritone solo, mixed chorus and orchestra (first perf.) by Arthur Willner
Variations on Prinz Eugen for male chorus and orchestra (first perf.) by Rudolf Siegel

TUESDAY

Die Ersten Menschen, opera in two acts by Rudi Stephan

WEDNESDAY MORNING

Second String quartet by Artur Schnabel
Accompanied and unaccompanied choruses (first perf.) by Ludwig Weber
Sonatina for Piano by Nikolai Lopatnikoff
Concerto for viola accompanied by two oboes, two fagotts, two trumpets, two trombones, and four solo contra-basses (first perf.) by Ernst Pepping
Epigrams, five madrigals for mixed a cappella chorus (first perf.) by Hans Gal

EVENING

Dress rehearsal for following choral concert.

THURSDAY

Christus (choral concert) by Franz Liszt

M. S.

A Tribute to Ernest R. Ball

A beautiful tribute to the late composer, Ernest R. Ball, who died suddenly two weeks ago in Los Angeles, is the following little poem, penned to his memory by the Silver Mask Tenor, associated with the Silvertown Cord Orchestra, of WEA and Victor record fame. The Silver Mask Tenor for years sang many of Mr. Ball's compositions, and at his funeral services rendered Mother Machree in a manner so affecting that there was scarcely a dry eye among the mourners. Here is the poem:

TO ERNEST R. BALL (ERNIE)

Night has descended, dim shadows creep,
The toil of the day is lost in sleep,
Rest, Oh, ye Minstrel, in slumber deep,
Watch o'er your weary soul angels shall keep.

Home to the Father, home to your rest,
Home to the place by Heaven caressed,
Angelic voices in harmony raise
Sing your sweet verses in Heavenly praise.

Deep from the heart of you, melodies part of you,
Live on forever, remind us of you,
They are your monument, bringing us sweet content,
Sleep on, ye Minstrel, sleep.

George Madden in Recital

George S. Madden, baritone, assisted by Orton A. Rose, pianist will give a recital at Carnegie Music Hall on Wednesday evening, June 1. The program will consist of American and foreign songs.

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A View of
John Doane's
summer studio
in San Diego

Doane to Teach in San Diego This Summer

After completing a busy season in New York, John Doane will conduct a course of six weeks, commencing July 5, at his summer studio in San Diego, Cal., giving instruction in singing, repertory, diction, piano, accompanying and organ. In addition to teaching, he will give several organ recitals on the Pacific Coast.

Mr. Doane had a most active time over the Easter season, what with his own well known choir—that of The Church of the Incarnation—and appearing as conductor on Good Friday and Easter Sunday evenings in Asbury Park, N. J., where he conducted The Darkest Hour by Harold Moore and Stabat Mater by Rossini. During this month his choir is singing Elijah by Mendelssohn on four successive Sunday afternoons with the following appearing as soloists: Elsie Thiede, soprano; Mary Allen, contralto; James Price, tenor, and Frederic Baer, baritone. Mr. Baer is substituting at these special services for James Stanley, the regular soloist, who is out of town on a concert trip. Mr. Doane will continue teaching at his New York studios until June 11, at which time he leaves for San Diego.

Mme. Charles Cahier's Pupils in Recital

Mme. Charles Cahier gave a pupils' recital at the Curtis Institute of Music in Philadelphia on April 19, just before her departure for Europe. Those appearing were: Josephine Reilly, Louise Belcher, Rosa Berkowitz, Georgia Standing and David Solocoff, Benjamin Groban, Logan Fitts and Eiler Schioler, all of whom were exceedingly successful. Mme. Sembrich and Emilio de Gogorza were present and expressed their high approval of the marvelous results obtained. They praised the vocal quality, the style, the perfection of diction in the foreign languages, and the excellent interpretation, which this mistress of the art of singing has been able to impart to her pupils. Mme. Cahier was the recipient of warm congratulations, and it is a foregone conclusion that her Philadelphia class next season will be a full one.

William Hammer, manager of the Philadelphia Grand Opera Company, will be Mme. Cahier's representative in America and will receive applications for lessons. He is

located in the Harrison Building, Philadelphia. Mme. Cahier will also continue her teaching in New York and will make a specialty of voice production and interpretation.

Benjamin Groban, an artist-pupil, attained much success as soloist, under Stokowski, on April 24 in Philadelphia.

Mme. Cahier, accompanied by her husband; Georgia Standing, of Salt Lake City, and Eiler Schioler, of Copenhagen, left for Europe on the S. S. Oscar II. on April 28.

Another Seagle Pupil's Success

Sonia Sharnova has attained great success and renown in Italy. She is a pupil of Oscar Seagle and went abroad with him in 1923. Having sung leading contralto roles in Milan, Florence, and other Italian cities, she has accepted a contract this summer to sing in Chile, South America. Miss Sharnova has been praised not only for her lovely voice and style, but also for her great histrionic ability. She was a pupil of Blanche Weinschenk, who spends her summers at Schroe Lake.

Szigeti's Schedule of Concerts

Szigeti's schedule of concerts for April and May was as follows: April 7, Budapest, violin soloist with the Philharmonic Orchestra; 10, Budapest, sonata recital with Bartok; April 13, Budapest, recital; 19 and 22, Riga; 25, 27 and 30, Leningrad Philharmonic; May 3, Charkoff; 6, Moscow; 8, Kieff; 10, Charkoff; 11, Poltava; 13, Moscow; 16, Odessa; 18, Kieff; 21 and 23, Rostoff; 25 and 27, Charkoff, and May 31, Odessa.

A Well Preserved Voice

Caterina Marco gave a concert at the Hotel Waldorf-Astoria on May 22, a fact made notable particularly by reason of this singer's great age. She is seventy-five years old. She was assisted by Rita Rosova, violinist, with Alexander Gunn at the piano; Roy Veller, baritone, with Mrs. Roscoe C. Snyder at the piano; Sidone Taylor, pianist; and Christopher Meehan, lyric tenor, with Alexander Gunn at the piano.

Cleveland Institute Notes

CLEVELAND, OHIO.—The Cleveland Institute of Music as a center attracting the most advanced type of students has felt an increasing need for most advanced types of study, and during its 1927 summer session, June 20 to July 30, will offer a larger group of master courses than it has ever offered before in its history, there being Beryl Rubenstein, Victor de Gomez, William Simmons and Josef Fuchs.

Piano, cello, violin and voice repertory are the outstanding courses for advanced and professional students that are being included in the master series, designed especially to help the teacher and the students to acquire a method for application in his own musical work of teaching, interpretation or composition.

The method of the master class gives students the double opportunities of private and class work. Individual attention from the artist teacher is coupled with the chance to observe and benefit from points of technic and interpretation made to other members of the class.

Of the array of artists giving the course each is noted as concert artist as well as teacher. Rubenstein adds composition to his variety of claims to renown. This young American pianist, "entitled to wear his distinguished name," has been before the public since his debut as concert soloist at the age of eight. As concert artist he has won his reputation in appearances with such orchestras as the London, Philadelphia, New York Philharmonic and Cleveland; as soloist before schools, colleges, clubs and museums all over the country; and in recitals from San Francisco to London. As a composer Rubenstein is known for his many published piano works, songs, a piano concerto, a violin and piano sonata, a Passepied for string quartet, and most recently a scherzo for full orchestra which was given its first performance by the Cleveland Orchestra with the young composer conducting. A skilled teacher, he is head of the Institute piano department, and an authority on musical pedagogy.

Victor de Gomez, an equally distinguished member of the Institute faculty, is head of its cello department and also first cellist of the Cleveland Orchestra, and thus unusually fitted to give the master's course in cello. He is a former member of the Philadelphia Orchestra and from the staff of the Philadelphia Conservatory of Music and the Zwecker-Hahn Academy of Music.

Joseph Fuchs, directing the course in violin repertory, is a graduate of the Institute of Musical Art where he was awarded a medal for highest honors. He has been before the musical public for many years in orchestra and concert. In Cleveland he is concertmaster of the Symphony Orchestra, as well as a member of the Institute strings department.

William Simmons is a new faculty member in the master's group. He is an American baritone and concert artist and teacher of enviable reputation. His concert work keeps him so occupied he has little time for teaching.

In coming to the Institute for the six weeks session he is deviating from his usual rule, and concentrating on the pedagogical side of his career for the first time in several years. Among the pupils he has had time for in New York are ranked some celebrities of the modern stage. D.

Recent Triumphs of MORIZ ROSENTHAL

ON AMERICAN TOUR 1927

New York Telegram

April 8, 1927

(By Herbert F. Peyser)

Seated almost with his back to the audience at a piano placed unconventionally near the console of the Aeolian Hall organ, Moriz Rosenthal last night played like a demigod. A purple and golden patch on the season's record, his third and final recital will not lightly pass from the treasuring memory. There has been some great piano playing here these bygone months, but little that touched, let alone surpassed, the splendor of this.

Somewhat Mr. Rosenthal at his sovereign best appears to concentrate and embody the lordliest elements, the spaciousness, the poetry, the inspiration and plenitude of a romantic and receding, but enduringly vital, age. And it was with this noble ecstasy, this rapturous afflatus that he confronted yesterday evening's gathering. The piano responded to his touch with a fountain play of luscious tone. His palette of colors was seemingly the rainbow. His technic rejoiced in its vaulted prowess, and never was his spirit more fully attuned to the music he essayed.

It needed but a few measures of Beethoven's last sonata to show how magnificently the pianist was predisposed to matters of great charge. The breadth, the trenchancy, the impact of the first movement conducted the music on an epic plane. There are divers ways of envisaging the subsequent variations. Mr. Rosenthal approached them in a spirit of romantic divination. The music kindled at his touch with a lyricism of flame. He unveiled its kinship to Liszt and Chopin. He probed its tenderness and published its tranquil ecstasies. He construed Beethoven as Liszt might have done before him.

To Beethoven there succeeded Chopin. Mr. Rosenthal began with a meltingly lovely performance of the "Berceuse" and then gave a couple of mazurkas with that quality of infinite wistfulness, that zal, that quintessential rubato which is in the blood and which no artifice can simulate. The C sharp minor scherzo, the Valse of the same key and Liszt's tran-

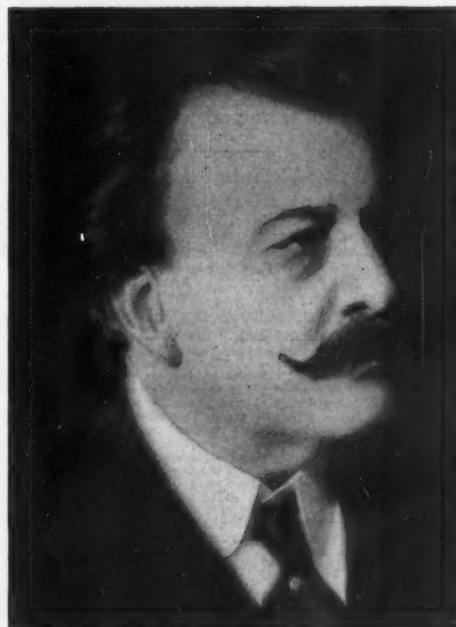


Photo by Mishkin, N. Y.

scription of the song "My Delights" completed the program's promises in the treasury of Chopin. Then followed Schumann's "Symphonic Studies" and Liszt's F Minor Concert Study and Second Hungarian Rhapsody, all of which the reviewer was unable to hear. A large audience received the great pianist with such enthusiasm as was nobly met.

New York American

April 8, 1927

(By Leonard Lieblich)

Rossel was sacrificed (at the Boston Symphony concert in Carnegie Hall) because Moriz Rosenthal played the piano so superbly at Aeolian Hall that the recording herald of musical achievements could not effect his unwilling departure until after the pianist had reached the end of his final stupendous climax in Schumann's "Symphonic Studies."

The climax was not merely a matter of technic, but the crown of a reading built up to the highest degree of musical and mental potentiality. It represented the sublimated art of a towering master of the piano, and as such the audience rewarded it with jubilant acclaim.

Proceedings opened with Beethoven's sonata in C minor, opus 111, a work which Rosenthal always has proclaimed magnificently. His leonine handling of the grim first movement and his delicate and clarified tracery of the incomparably poetical variations in the arietta again touched the heights and satisfied the listener that here was pianistic revelation of a kind possible only to the chosen of musical art.

Communications more sensuous were sounded in the Chopin group. The Scherzo in C sharp minor and the valse in the same key evoked especially applause clamor.

Enthusiasm rioted again after the "Polish Song," with several glittering variations of his own superimposed by Rosenthal upon those with which Liszt already had adorned the melody of Chopin.

Encores blazoned the recital abundantly.

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ROCK HILL, S. C.

WHITTINGTON
writes of the

Baldwin

April 26, 1927.

BALDWIN PIANO CO.,
Cincinnati, Ohio.

Gentlemen:

As the end of the season approaches, I feel that it is my pleasant duty to tell you of my happy association with the Baldwin Piano and to thank you for the noble instruments you have placed at my disposal, both in America and in England. During my recent tour of Europe, I had the opportunity of playing the most renowned pianoforti of Europe and I come back to the Baldwin with the strengthened conviction that the Baldwin is not only the most beautiful American piano, but the world's most beautiful piano. I am looking forward to playing a Baldwin in Europe all next season.

Faithfully yours,

Dorsey Whittington

Baldwin Piano Company

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LOUISVILLE INDIANAPOLIS
DENVER DALLAS SAN FRANCISCO



JOHN PEIRCE
and his ensemble singing class at the Cleveland Institute of Music.

Cleveland Institute Notes

CLEVELAND, OHIO.—A program of incomparable beauty marked the thirty-eighth student recital at the Cleveland Institute of Music. Not a little of its loveliness was added by the Institute choral class trained under John Peirce which offered such exquisite music as Palestrina Responses in a way that can be compared only with St. Olaf's choir. Pupils of John Peirce were heard also in a madrigal for four voices, the Natoma, lovely maiden of Orlando de Lassus. It is unusual to hear such a young group of singers give to the religious music of gone ages such serious and beautiful understanding.

Following the opening of the program with three of the Responses, Nathan Dasch, violin student of Charlotte Demuth Williams, played Vivaldi's sonata in D minor, giving the prelude and corrente movements with an astonishing display of tonal skill. Among the piano numbers that were especially delightful were a Chopin nocturne by Terry Jefferson and Novellette in D major (Schumann), played by Jane Goetz, both pupils of Beryl Rubinstein, and a Debussy danse by Loren Matticks, pupil of Ruth Edwards. Brahms in a variety of forms was prominent on the program. Two duets, Kloster Fraulein and Die Schwestern, were sung by Catherine Field and Ruth Knippenberg, and Mrs. Morris Douglas and Olga Anderson. Then Brahms, again, in a sonata played by Irma Hallgren, violin pupil of Andre de Ribapierre and Morris Morovitsky, student of Rubinstein, delighted the audience. The closing number, for violin and piano, offered by Philip Weis and Mary Williams, two young students of the same masters, Ribapierre and Rubinstein, was a Franck sonata, given with mature musicianship and artistic comprehension.

Claussen Gives "Superb" Characterization

During the past season Julia Claussen sang the role of Azucena in Il Trovatore with the Philadelphia Civic Opera Company, following which the Philadelphia Record commented that "the audience, which was generous in its applause, justly accorded the honors of the evening to Julia Claussen, who handled the dramatic side of the part most capably and whose rich voice was well suited to the rôle," and the Philadelphia Evening Public Ledger declared that "Mme. Claussen's Azucena was a model of acting and singing, being a superb characterization of a role often confronted with dramatic situations verging upon the impossible."

And recently when on tour with the Metropolitan Opera Company the mezzo soprano again added to her laurels by her interpretation of the same role when the company presented Il Trovatore in Baltimore, Md. "The outstanding feature of the entire performance was Azucena, impersonated by Julia Claussen. There was not a single moment during the time she was on the stage that she did not hold the attention of the audience," writes W. G. Owst of the Baltimore Sun. And Anne Kinsolving of the Baltimore News considers that "Julia Claussen's Azucena was of a dramatic magnificence equalled by few actresses and only the rarest of singers."

Jonas Tribute from Afar

The attached letter has been received by Alberto Jonas, author of The Master School of Piano Playing, from a lady residing in South Africa:

East Street, Boksburg East,
Transvaal, S. Africa,
June 14, 1926.

Dear Mr. Jonas:

I feel that I must write to you to express my gratitude and appreciation of your wonderful work "The Master School of Piano Playing."

You can have no idea of the blessing and help it has been and is, to a poor teacher of music in benighted (as far as music) S. Africa. Not only a help in teaching, but principally in dragging me from the "Slough of Despond" which had almost overwhelmed me.

Since coming home from Germany I've never had any help or encouragement, nobody here seems to need music or art except in the form of jazz and fox-trot, and in time one begins to wonder what madness possessed one to spend hundreds of pounds and years of labor to develop one's instinct and longing for "music."

With your inspired and inspiring work in my possession, however, I shall never again despond, but strive after the best for art's sake only.

I want to express my heartfelt thanks for the years of effort it must have cost you to compile such a tremendous work, but have no words to express myself. I am,

Yours sincerely,
(Mrs.) A. OPPERMAN.

Parsons Associated Studios Hold Conference

Teachers and advanced students of the Parsons Associated Studios, with their guests, met at Anne C. Parsons' studios in Rochester, N. Y., recently to hold a conference for the furtherance of knowledge and application in the theory and analysis of music and to observe applied methods of modern pedagogy. The subject under consideration was Melodies and it was presented from several different angles, the information being based on the text material found in the advanced and graduate courses of the Progressive Series. The speakers were Miss Parsons, Mrs. William Marley, F. Janet Scott, Verna Angevine and Ella Hillpot. Mary

Frazier, one of the teachers of the Parsons Associated Studios, gave an illustration of applied pedagogy by a class demonstration of junior pupils according to the regular schedule outlined in the junior Progressive Series.

Krueger Presents American Premiere of Korngold's Snowman

The Seattle Society for Opera Intime, of which Karl Krueger is founder and director, presented the American premiere of Korngold's pantomime opera, The Snowman, on May 13, in the Spanish ballroom of the Hotel Olympic. This was Korngold's first work, written at the age of eleven years. Too young to orchestrate it himself, this was later done by Alexander Zemlinsky. In Germany and Vienna, The Snowman is performed several times a year and is greatly beloved by all European audiences.

An equally important premiere at these performances will be the first hearing anywhere outside the Vienna Opera House of the score of Pergolesi's Serva Padrona as it is used in the Vienna Opera House. Pergolesi wrote it for strings and cembalo only, but the great conductors of the Vienna Opera from Richter and Mottl down to Schalk, Strauss and Weingartner have retouched the score and added to it until it sounds almost modern. The directors of the Vienna Opera last summer gave Karl Krueger special permission to have the score copied for performance in Seattle. It will be performed there from manuscript.

These performances are patterned after the performances of similar works in the great ballroom of the Imperial Palace in Vienna.

Violin Forecasts the Weather

"Much colder tomorrow with rain or snow" — it is a violin that is prophesying — Mme. Renée Chemet's Nicolas Gagliano fiddle. The French violinist has only to heed the tones of its strings and she knows when to wear rubbers and to carry an umbrella or to don her galoshes and simply not to try to struggle with an umbrella. Best of all—dearest to her woman's heart, she knows when she can don her best hat without fear of getting caught in the rain. From her playing in the forenoon she can tell immediately the kind of weather that is coming. If the E string when plucked vibrates to a pianissimo, it foretells colder and probably snow. Mme. Chemet then cautions her accompanist, Ancà Seidlva, to wear her overshoes. At first, Ancà used to protest, but so many times has Madame been proved right that now the pianist always heeds the voice of the violin.

Naegele a Visitor in Chicago

Among the many artists who were visitors in Chicago during N. F. M. C. convention week was Charles Naegele. He attended several of the convention programs and was very much impressed by the interest shown in presenting better music to the American audiences. Naegele was asked for an opinion of the Federation's work and he said: "The women of this country are certainly making good music more popular than ever. They are setting a very high standard, which is most constructive. It can have but one effect, and that is, that the present generation will receive and is receiving the best of music and much more of it than has been the rule during the past. Such an organization must be applauded for their very valuable work."

Brooklyn Choral Society Gives New Works

The Brooklyn Choral Society, under the direction of T. Bath Glasson and Rev. Edward Lodge Curran, held its annual concert in the opera house of the Brooklyn Academy of Music, May 9. The program was made up of a new and original cantata, The Eternal Season, composed by T. Bath Glasson to words by The Reverend Edward Lodge Curran, and a song entitled Streets, written by the same authors. Other original works were included. The chorus of two hundred women's voices was assisted by the Brooklyn Professional Orchestral Society.

Fine Artists for Musicales in Orange, N. J.

Mrs. William S. Nelson announces a course of three morning musicales at the Suburban Hotel in Orange, N. J., for next season. On November 1 Edward Johnson, tenor of the Metropolitan Opera Company, will give the first recital; December 6, Mary Lewis will be heard, and January 3, Albert Spalding will give the final concert. This season Mrs. Nelson presented Mary Lewis and Reinald Werrenrath at two morning musicales with so much success that she was induced to arrange for three next season.

Soder-Hueck's Summer Master Classes

Ada Soder-Hueck, New York vocal teacher, who is about to conclude her twentieth season of teaching in this city, announces she will hold a master class in her Metropolitan Opera House studios during June and July for teachers and artists who are desirous of brushing up on the voice and adding to their repertory for next season.



EDNA BISHOP DANIEL,

mezzo soprano, who will continue teaching at her studio in Washington, D. C., through June and July



HARRY MANDEL,
thirteen-year-old boy soprano of the Metropolitan Opera chorus, who was recently presented with a silver medal by Gatti-Casazza for his excellent work of the past two seasons.



FRANCES PERALTA,

Metropolitan Opera soprano, who has been re-engaged again for next season. Mme. Peralta and Pasquale Amato sang an excellent performance of *La Gioconda* in Philadelphia on May 14, and the soprano has been engaged for four performances of *Aida* in Seattle this summer, after which she will join the San Francisco Opera Company. Recently she signed a contract with the Concert Guild, Inc. (William Gassner), who will direct her concert work. (Dobkin photo)



RICHARD BUHLIG AND HARALD HEIDE,

conductor of the Philharmonic Society of Bergen, Norway. This photograph was taken in the square in front of the statue of Ole Bull, the famous Norwegian violinist, well known to American audiences in the middle of the last century. He was a native of Bergen as was also Grieg. The Philharmonic Society there is very remarkable in so far as it is the oldest Society of its kind in northern Europe and one of the very oldest in existence. It was founded 160 years ago and performed works of Beethoven during the composer's lifetime.



ELISABETH RETHBERG,

who is crossing the Atlantic four times within as many months to fulfill engagements. The soprano recently sailed for some European operatic performances but will return in June for the Ravinia Opera Season, for which she has been reengaged for the third time. Later she will make the round trip sea voyage again, the last crossing bringing her back to the Metropolitan Opera.



THE NEW YORK STRING QUARTET

at the Grand Canyon of the Colorado en route to California



TIEKO KIWA,

Europe's most popular Japanese soprano (right), and her secretary, Antonette Klinger, photographed in the forest along the rugged Baltic Sea coast at Helsingfors, Poland, during her recent successful appearances there as Madame Butterfly, Mimi in *Boheme*, and also in concert.



CESARE STURANI,

as sketched by Viaforo. Mr. Sturani has had one of the busiest seasons of his teaching career in New York, and will hold a summer master class in this city. He has a number of pupils singing with success in opera, concert and light opera.



WILSON LAMB'S STUDIO IN ORANGE, N. J.

Mr. Lamb has produced many successful singers and also has organized the "Most Proficient Negro Choir in America," which is rapidly climbing the ladder of fame. It is considered a privilege by those studying with Mr. Lamb to be in such capable hands and under such excellent guidance.

MUSIC^AND^THE^E MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

DO YOU TAKE YOUR EARS TO THE MOVIES?

By William H. Deck

[Nearly everyone realizes the important part music plays in the present day "movie" production, but there are, however, some near-sighted persons who still regard musical synchronization as being carried along by the picture. It is a known fact that very often it is the music that "puts over" a weak picture. The accompanying article by William H. Deck is admirably expressed and very true.—The Editor.]

T. It happened in the middle of the feature picture. Everyone was tense with interest. Young and old alike were thrilled with the tragicomic episode being displayed on the screen. Just when the scene was at its height the audience suddenly seemed to become indifferent. They slumped back in their seats. They began to fidget about. A few became so disturbed they left the theater. Those who remained were gaping around—suddenly aware of the presence of other people in the theater. The picture was still running sharp and clear.

What had happened? Nothing. Nothing much, at least. The organ was not playing. That was all. One would not consider such a trifling incident enough to affect the audience as it did. But it had emphasized that music is as much a part of the show as the picture itself.

Movie fans are lazy. They can absorb a long story in a short time via the movies. Nothing to do but gaze at the screen. The music barricades them, as it were, from outside distractions. Confining them to the atmosphere of the story, it holds their minds to the theme. It intensifies the tragic scenes, accentuates the dramatic, stimulates the comic.

When the music stops, even an usher showing seats is noticed. The whirring of the projecting machine is bothersome. The opening and shutting of a side exit door is annoying. A hitherto unnoticed draft is suddenly perceptible. Discreet coughs sound like a machine-gun in action. During the periods when the organist is taking his "intermission," the hypnotic power of movie music becomes almost startlingly apparent.

Paradoxically the music is not heard when the organist is at the console—at least not consciously. It is his business to play so that the audience will feel certain emotional effects. The picture has not the power to supply this complete emotional effect. Music supplies the lack. A prominent orchestral leader has asserted that "music is fifty per cent. of the show."

Few persons are conscious that their natures are definitely tempered by music in every stage of their lives. One would hardly be expected to admit that street car gongs, automobile horns, horses' hoofs, and the like, are musical tones or sounds which urge people to action.

Musical tones set up vibrations which stimulate nerve endings in the skin. The impulses aroused are carried along the nerve to a "nerve center." From that point an "impulse" goes to a muscle, setting it in motion. Physiologists call this "reflex" action. Reflex stimulus may be received by the ear also. Vibrations are carried over the auditory nerve and transferred as impulses to the nerve center which corresponds with the character of sound received. Quick, snappy notes produce vibrations actuating muscles of movement, as in the legs, arms, and lower back. Slow, listless music in turn stimulates nerve centers controlling the muscles of rest, as those of the back, face, and eyelids.

A movie audience is "human hash," so to speak. People from all walks of life, congregating for entertainment, drop out, for the time being, of their own community and forget their own more or less drab existence in the movie theater. Bankers, plumbers, and street cleaners lose their social distinction inside the theater. Music is no respecter of personages.

It is difficult for some people to cry. A sorrowing friend has been heard to say: "Oh, if I could only cry; it would make me feel better." The casket, the flowers, the weeping friends, are not enough. But the chapel organ sending forth its prayerful notes of Lead Kindly Light brings the tears and bears out the poet's lines that "sweet compulsion doth in music lie."

Something happens to depress your spirits. The fellow in the next apartment unfeelingly plunks out: Crazy Words, Crazy Tunes. You feel almost homicidally inclined. But when he changes to Eugene Cowles' Forgotten, you sigh softly. Your sorrow is relieved. You feel that the world is in sympathy with your troubles. Music has this subtle power of appeal which words can not bring to you. Therein lies its value in the movies.

A scene flashes on the screen showing two elderly persons watching a movie sunset. The picture fades back into the days when they were young lovers. The organist plays: Just a Song at Twilight. The audience seems to understand at once the emotion stirring those two people. As the picture fades slowly again into the present day, the strains of Memories float out over the theater. The music is almost uncanny in its way of making the audience look right into the hearts and minds of the actors. It makes the silent drama speak.

Some will titter with amusement at the sight of a staggering drunken fellow on the screen. Let the music keep pace with the "drunk's" wig-wag walk and they will become hilarious. Marches on parade keep in step with more enthusiasm when the band is playing. A few strains of a fox trot are enough to start the feet shuffling in response to the urge of dancing. All the movements of the human body and mind occur in well-defined measures of time. It is called rhythm. Music is a combination of sounds produced in rhythm.

Movie patrons little suspect the degree to which music

actually hoodwinks them before their own eyes. It can make them laugh at a funeral. In a certain scene, showing a funeral procession, crowds lined the street curb and many were crying. During the entire scene, the organist played: If I Didn't Know Your Husband And You Didn't Know My Wife. This was most appropriate. The "corpse," supposed by the crowds to be that of a lately deceased nobleman, loved and revered by all, was in reality a philandering husband trying this method of escaping his watchful wife. Had the organist played a solemn dirge the comedy effect would have been lost.

Remember the days of the first movie. A nickel would let you see two reels of pictures and hear a player-piano grind out Alexander's Ragtime Band, as the hero nonchalantly jumped off a cliff. A few years later, it cost only a dime to view a three-reel feature and listen to a ragtime pianist thump out Love Me and the World Is Mine or Snooky-Ookums, as they happened to come to his mind, and that was perhaps at the time when he should have played Chopin's Funeral March. Nowadays no theater could get away with more than one night of ill-fitted musical accompaniment. Modern movie music must fit the picture and exhibitors and patrons alike demand it.

Music has been called a universal language. The movies can be understood by anyone who can see. However, talking pictures would doubtless be quite satisfactory. Every picture contains many scenes which indicate the mood of the actor. Spoken words could not furnish the proper effect. Music never fails in putting the audience in the mood to "live" in the picture. It is the only thing which supplies environment and language at the same time. Movies do not portray human nature without assistance. They need that part of human nature which can not be shown—Music, the soul of the movies.

NATIONAL LEADERS ENDORSE DE MILLE'S KING OF KINGS

Unsolicited testimonials from people prominent in social, business and club life continue to be received by those in charge of the presentation of The King of Kings at the Gaiety Theater. Many of the foremost educators, writers and motion picture and stage directors have written to Cecil B. De Mille personally to praise him for the dramatic qualities he has disclosed in his version of the greatest story ever re-told.

Among the comments on The King of Kings received this week by John C. Flinn, general manager of the Producers' Distributing Corporation, was the following letter from Mrs. Walter Willard, chairman of the Division of Motion Pictures for the State Federation of Pennsylvania Women: "As a religious theme it is the world's most inspired sermon; as a literary effort it is outstanding, and as an artistic achievement it has outdistanced distance."

"The visualizing of the events in the life of this greatest of all men cannot fail to impress upon each person seeing it, the divinity of Him who suffered all things, all indignities, that the world might tread in safety the paths He had walked."

Another outstanding endorsement was the following expression from Mrs. Newton D. Chapman, chairman of the Better Films Committee of the Daughters of the American Revolution: "Although I am extremely interested in all good films, still I have been exceptionally interested in this film, and have read of it and how it was being worked out and it all seemed like the culmination of a dream come true, to any one interested in the worth while things of life. I can truthfully say that the picture of The King of Kings fulfilled my anticipations and convinced me that it was a splendid picture of the greatest story ever told, and told in a universal language. Mr. De Mille and his company have given to the world a gem and I hope for the good of the world and of the industry that it is only a beginning toward the more worth while things in filmdom."

Ray O. Wyland, director of the Department of Education of the Boy Scouts of America, declared that "The King of Kings is the most magnificent motion picture drama I have ever reviewed."

BARRYMORE IN NEW YORK, CHICAGO AND LONDON

When a Man Loves is holding forth in a number of cities, and with the same amount of favor it is receiving at the Warner Theater in New York. During the four months that it has been seen here, the film has also been presented in London. Chicago has had it for more than eight weeks. John Barrymore fans term it one of his best screen vehicles.

When a Man Loves has been responsible for the rise of Dolores Costello, who plays opposite John Barrymore. Her work as Manon in this screen version of the famous story, upon which one of the most popular operas was based, has resulted in her being cast by Warner Brothers for the principal role in one of the biggest productions that they will undertake this season. Of course, along with When a Man Loves there is the usual interesting Vitaphone bill. The picture is accompanied by an original score by Henry Hadley, the American composer and conductor, who is at present on his way to Buenos Aires to conduct a series of orchestral concerts—the first time such an honor has been conferred on any American.

MISSING LINK ALSO ON THE ROAD

Before the completion of its third week at the Colony Theater, Warner Brothers had begun to release Syd Chaplin's new vehicle, The Missing Link, for the key, or principal,

AMUSEMENTS

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"THE TENDER HOUR"
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 A First National Picture
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CRITERION THEATRE 44th and B'way
OLD IRONSIDES
 Twice Daily—2:30 and 8:30
 ALL SEATS RESERVED

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 Doors open at 12 noon. Organ Recital to 12:30

WARNER B'way at 52d THEATRE
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JOHN BARRYMORE
 in **"WHEN A MAN LOVES"**
 with Dolores Costello and NEW VITAPHONE

GAIETY B'way 46th Twice Daily 2:30-8:30
 CECIL B. DeMILLE'S PICTURE OF PICTURES
KING of KINGS
 With Riesenfeld Grand Orchestra, Pipe Organ and Mixed Choir of 40 Voices

THE WORLD'S GREATEST THEATRE
 Under the personal direction of S. L. ROTHAFEL (ROXY)
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 WILLIAM FOX Presents **CRADLE SNATCHERS**
ROXY JAZZMANIANS
ROXY SYMPHONY ORCH. OF 110
 Conductors—Erno Rapee, Maximilian Pilzer, Charles Previn
CHORUS OF 100—BALLET OF 50
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cities throughout the country. There was a time, and this only a season or so ago, when the action of Warner Brothers would have been laughed at as a piece of bad business. The usual mode of procedure was to present a feature film on Broadway and give it as long a run as possible. There never was any thought of releasing the picture for general distribution until this run was over. This policy is now going into the discard. Warner Brothers also made an early release of John Barrymore in Don Juan while that picture was establishing itself in this city. The later Barrymore film, When a Man Loves, was also given an early release and is proving just as popular outside of this city as it is in it. So many out-of-town exhibitors have made inquiries regarding The Missing Link that there is a belief that the picture will prove to be unusually successful on the road. In The Better 'Ole, which has had wide distribution throughout this country and Canada, Syd Chaplin did much to build up a large following, and it is this following that is now calling for his new vehicle.

THE MARSH DANCERS

The varied program presented by the Marsh Dancers at the Guild Theater on May 15 won the enthusiastic approval of a large audience which appreciated the originality and vividness of the dances. One of the Misses Marsh commented on each number before it was interpreted, and if there were any in the audience who dislike to have songs or dances "explained" to them, at least they must have enjoyed her delightful speaking voice. The costuming and lighting effects for all of the dances were excellent and the accom-

paniments were furnished by such artists as Cortot, Bauer, Gabrilowitsch and others through the Duo Art.

PAUL WHITEMAN RETURNS TO PARAMOUNT

Paul Whiteman and his orchestra are to play a return extended engagement at the Paramount Theater, beginning June 4. His run at this theater earlier in the season was cut short owing to Whiteman's appearance in Lucky, but prior to that he made a record breaking tour of the Public Circuit. Mr. Whiteman will act as Master of Ceremonies at Paramount and there will be a change of program weekly. The regular presentation policy will continue during the Whiteman engagement.

COMEDY IN OLD IRONSIDES

Wallace Beery and George Bancroft, "the sea-going clowns" of Old Ironsides, keep the audiences in a constant gale of merriment at the Criterion Theater, where the film is approaching its 350th performance. Another player who supplies many laughs is George Godfrey, the ship's cook, who demonstrates a number of superstitions of the sea. Esther Ralston and Charles Farrell provide the romance of Old Ironsides. Since Miss Ralston's excellent work as the heroine in this picture, Paramount has installed her as a star. The musical score is a Hugo Riesenfeld arrangement.

VITAPHONE'S NEW HOME

The Vitaphone Corporation announces that the home office and exchange is now located at 1600 Broadway. A large part of the tenth floor of the Vitagraph Building has been taken over by the Vitaphone for its new offices.

PARAMOUNT

Paramount Service! While looking at the hop-off of Captain Lindbergh's plane during the showing of the Paramount News film on Saturday afternoon, one saw that scene cut and a cablegram flashed on the screen announcing his safe arrival in Paris. And what a demonstration that announcement brought forth!

The program opened with Grand Opera Gems by the Paramount Orchestra and gained the approbation of the audience. The Gems included The Dagger Dance from Victor Herbert's Natoma, Meditation from Massenet's Thais with a violin solo by Eugene Dubois, Ride of the Valkyries from Wagner's Die Walkure, and Miserere from Verdi's Il Trovatore.

An interesting educational film of bird life was depicted in The Voice of the Nightingale. This is a beautiful picture and Sybil Sanderson Fagen, whistler, and Mischa Patchook, flutist, enhanced it with many melodious runs and bird calls.

We were disappointed that the Crawfords, although programmed, did not appear for one of their delightful organ presentations, when we saw the show.

The divertissement, devised and staged by Boris Petroff, was called The Sports Revue and it was just that, representing boxing, basketball on bicycles, syncopated tennis, ice skating, golf, and very graceful dancing executed in perfect unison by six girls.

Clara Bow starred in the feature film, which was in elegantly entitled Rough House Rosie. We cannot imagine anyone except Clara Bow portraying this character in such a creditable manner. It affords her opportunity to display her talents in boxing (it thrilled one to watch some of her knock-out blows), dancing, diving, swimming, vamping, etc. The picture is predominated by Miss Bow and it may be added to her growing list of successes.

THE CAPITOL

Mr. Wu, the Metro-Goldwyn-Mayer production in which Lon Chaney achieves one of the most triumphant successes of his career, registered so satisfactorily with Capitol Theater patrons that Major Edward Bowes retained the production for a second week. This thrilling and absorbing melodrama, remembered as the sensational stage play, has duplicated that success in the screen transcription. The brilliant ballet, Fantasie Oriental, one of the most elaborate ever staged at this theater, is likewise being retained. The principal roles are danced by Joyce Coles, John Triesault and Pavla Pavlicek, with the Capitol Ballet Corps and the Chester Hale Girls, already accented to be the most distinctive dancing unit on Broadway, providing the atmospheric color.

The daily organ recital by Dr. Melchiorre Mauro-Cotrone, which is meeting with enthusiastic response on the part of the music lovers, consists of the following program: Hunting Song, by Tchaikovsky, Nocturne by Chopin, Spinning Wheel by Mendelssohn, Indian Dance by Dvorak, and Minuet by Paderewski.

THE STRAND

It is not surprising that Joseph Plunkett decided to hold over Resurrection for this week. Based on Tolstoy's drama, starring Rod La Rocque and Dolores Del Rio, it is one of the finest pictures we have seen in many a day and outstanding is the work of Miss Del Rio, who continues to give promise of a brilliant career on the screen. She is deserving of highest honors. And doubtless these she will

achieve. Resurrection should not be missed. The balance of the Mark Strand program is well in keeping with the feature picture.

ROXY'S THEATER

This week, for once at least, all the Broadway movie houses are having the same feature film, in one form or another, and in every instance it is arousing such thunderous applause and shouts of delight that no one present can help but be thrilled by the tremendous demonstration. Of course the cause of all the tumult is Charles Lindbergh and his wonderful and historic New York to Paris flight. Roxy, however, has gone the others one better by not only showing the actual pictures of Lindbergh's getaway at Roosevelt Field but also reproducing all the actual shouts of the crowd, the whirr of the engine, the toots of auto horns, and every other sort of noise that can be picked up by a sensitive instrument. All this goes on simultaneously with the showing of the start of the flight and makes the scene most realistic. Whether it is the Phonofilm, Vitaphone, or some other new invention is not known to this writer, but the audience feels that it is really there on the field and actually sees and hears the start. But then the applause! Never has this reporter heard such an outburst. But the boy deserves every bit of it—and more.

The rest of the program of course is good, as usual, the opening number being the organ solo, Ketelbey's In a Monastery Garden, played on the three consoles. Then the orchestra contributes a beautiful rendition of Elgar's Pomp and Circumstance, conducted by none other than Roxy himself—his first appearance at the conductors desk. According to the program, he is to conduct one performance every afternoon and evening. On this occasion, his initial appearance, he was given a great ovation, even the orchestra men and chorus joining in the applause. His skill with the baton was evident from the first, and the rendition was excellent indeed.

For the divertissements, this week's program offers one number that was very popular at the Capitol and worthy of repetition; it was The Dream of the Ballet Master, featuring Gambarelli and Frank Moulan. The Cathedral Choir, assisted by the chorus, sings Tchaikovsky's In Chapel. The Roxy Male Quartet contributes Chas. Scott's Ole Uncle Moon, and The Jazzmanians, a jazz orchestra, adds a couple of jazz tunes.

Another feature on the program is called A Venetian Fantasy. In this there are delightful songs by Van Duzee, Gladys Rice, Stanbury, and dances by the ballet corps.

The feature picture is Fighting Love, starring Jetta Goudal. Really the star should be Victor Varconi for his acting is outstanding. It is not an unusual picture by any means, but interesting enough.

DO YOU KNOW THAT—

What Price Glory celebrated its 350th performance shortly before closing.

The Warner Brothers, it is said, refused a sum totalling \$4,000,000 for their interests.

William Fox will produce a motion picture based on the popular ballad, Mother Machree.

New York's smallest motion picture theater, The Fifty-fifth Street Cinema, opened for the first time last Friday night with The Legend of the Bear's Wedding.

Last Sunday night, Major Edward Bowes and his Capitol Theater Family paid tribute to the memory of Victor Herbert by devoting a portion of the program broadcast over WEAF to that famous composer's works. Selections from his Naughty Marietta, Princess Pat and Babette were given by Wee Willie Robyn, Caroline Andrews, Carlo Ferretti, Celia Turill and Waldo Mayo.

Dolores and Helene Costello will appear in the Warner Brothers' The Heart of Maryland.

Roxy is conducting this week for the first time since the opening of his new theater.

Plans have been made to install the Fox-Case Movietone in theaters, at a cost of \$2,000.

Fox's Academy Theater on 14th Street will be taken over by Roxy.

Maurice, the dancer, is dead.

Resurrection at the Strand and Mr. Wu at the Capitol are in their second week at these theaters.

William Fox's new picture, Seventh Heaven, with Janet Gaynor and Charles Farrell, opened last night at the Sam Harris Theater, where What Price Glory closed its long and successful run.

Perke Hamberg presented Gilbert and Sullivan's Patience at the Masque Theater last Monday, and Ruddigore is running at the Cosmopolitan Theater, under the direction of Lawrence J. Anhalt.

Fdna Thomas has gone over to the vaudeville stage, following her successful tour of the world.

George Castelle Conducts Glee Club

The Baltimore and Ohio Railroad Glee Club gave a concert recently in the Maryland Casualty Auditorium which was characterized by the Baltimore Evening Sun as "showing the organization to be forging rapidly to the front as a choral body of exceptional excellence and of a sensitiveness which invests its presentations with unusual artistic value." After listing the program the critic of that paper declared that "To all of the numbers the singers imparted a richness of tone, a variety of coloring and an inspirational element that showed the ensemble in a most impressive light. It exhibited a splendid responsiveness and a poetic quality that gave dignity and real beauty to voices which for the most part cannot be considered at all extraordinary, and that are lifted high above a mediocre level through the enthusiasm and the amenability of the singers to the directions of the conductor, George Castelle." The soloists were Hilda Hopkins Burke and Paul Nachlas, both pupils of Mr. Castelle, and in commenting on their part in the program the Baltimore Sun stated: "Mr. Burke sang in Admirable voice and imposing style three English songs and, attired in Russian costume, the Troika and the Kazbick, a Cossack song, in Russian, and, in response to the great applause, added the ditty about the lying little daisy, which captivated the audience. She was heard also in the Miserere from Il Trovatore, together with Paul Nachlas, tenor, this selection, given with choral backing, attaining a fine effect. Mr. Nachlas rendered the incidental solo in The Omnipotence impres-

Alexander Raab Secured by Musical Courier

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has just been secured by the MUSICAL COURIER to run a department to answer questions pertaining to piano study. Mr. Raab will begin his duties with the issue of June 2nd. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied at the Chicago Musical College, where he is one of the guest teachers, that he will only be able to answer a certain number of questions—naturally the most important each week.

sively." Virginia Castelle played artistic accompaniments for the soloists, and Charlotte Rodda was at the piano for the choruses, some of which were given with Dr. Eugene Wyatt at the organ.

Mabel Parker Pupils in Recital

Those engaged in educating in, or study of, the art of singing will be interested in hearing of Mabel Parker's recital on the afternoon of May 14, in which three of her pupils sang a delightful program before an audience which filled a good sized studio in Philadelphia, Pa. As stated in Miss Parker's introductory remarks, it is her custom to have her pupils gain confidence by singing in these studio-recitals before attempting a public appearance, and it is her steadfast aim in her method to have the student sing in his or her natural voice, developing the individual expression which is inherent in the pupil, so that the melody to the words is sung as the spontaneous message which must find its outlet. That such results were obtained in the three young students testified that her purpose is carried out, as each sang with ease in technic and manner, no effort in breathing, with excellent control, clearness of enunciation and for the most part beauty of tone in all registers, while in style their work was rather remarkable in such young singers. They were Miss Green, coloratura soprano; Mr. Heron, a youthful baritone who possesses a rich and powerful voice, and little Miss Nichols, an embrio dramatic soprano who charmed her listeners with her winsome and dramatic rendition of May Magic by Anne Stratton, How it Happened (Sickles) and Pierrot by Roberts. Among Miss Green's best numbers were the Arditi Waltz Song and Villanelle by Dell'Acqua—rather difficult for so young a singer but very well done indeed, the cadenzas handled with fluency and real beauty of tone. Mr. Heron's outstanding numbers were the Angelus by Kennedy Russell, The Tallyho, the well known Doona and On the Road to Mandalay, all of which were admirably sung. M. M. C.

Alma Peterson Reengaged by Philadelphia and Cincinnati Opera Companies

Alma Peterson has just been re-engaged by the Philadelphia Civic Opera Company to sing Leonora in Trovatore on January 5, 1928; Elsa in Lohengrin, January 26, and Eurycleia in Orpheus, to the Orpheus of Matzenauer, on March 1.

Miss Peterson has also been re-engaged again this summer by the Cincinnati Zoo Opera Company in Cincinnati. She will sing Aida in the opera of that name, Elizabeth in Tannhauser; Leonora in Trovatore and Elsa in Lohengrin, appearing in three performances of each of the above operas.

Guilmant Organ School Commencement

The class of 1927 of the Guilmant Organ School held its twenty-sixth annual commencement exercises at the First Presbyterian Church on May 24. This date falling on a Tuesday comes too late in the week for extending comment in the current issue. A detailed account of the exercises will be printed next week.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—It is quite some time since Charles Hackett, American tenor of the Chicago Civic Opera Company, has been heard in San Francisco. When he gave his song recital in the Exposition Auditorium, under the direction of the Wolfsohn Musical Bureau of New York, Inc., he was accorded a hearty welcome, for many in the large audience recalled with pleasure his previous concerts and fine operatic performances with the Scotti Opera Company. Mr. Hackett began with a group of classics consisting of Star Vicini (Rosa), Where E'er You Walk (Handel) and The Kiss (Beethoven). These songs when sung with Mr. Hackett's beauty of voice and perfection of style come about as close to the high peak of vocal art as it is possible to attain. The piece de resistance of the entire program was the tenor aria, Il mio tesoro, from Don Giovanni. Such singing may well be taken as a vocal lesson by every aspiring student looking for a model example of purity of tone, suavity of phrasing, perfect enunciation and an absolute command of a flawless technique. It is not at all surprising that Mr. Hackett aroused the enthusiasm of those in the audience possessing a genuine appreciation and knowledge of vocal art. Charles Lurvey at the piano was an efficient soloist and accompanist.

Unusual enthusiasm was shown on the part of the great audience which attended the joint recital of Percy Grainger Australian pianist, and the New York String Quartet, in the Exposition Auditorium. The way the New York String Quartet played the Grieg G minor quartet, which opened the program, was a sheer delight. In the matter of beautiful tone, finish, flexibility and unanimity of intention the ensemble has reached a high state of perfection. Percy Grainger joined the strings in interpreting the Schumann quintet in E flat major, Op. 44. The performance of these five artists was notable because of the spirit and technical accuracy of their playing, the elasticity of their rhythms and the warmth and intelligence of their reading. Mr. Grainger's solos consisted of several hackneyed Chopin pieces, which, under his hands, sounded like healthy, classical music. Besides being an expert technician, Percy Grainger always has something definite to say as a composer. Playing about six of his own piano numbers, Mr. Grainger again showed his refinement of style, culture of tone and superior musicianship. The audience was more than lavish in its manifestations of approval. This event brought Selby C. Oppenheimer's concert series to a brilliant end.

The New York String Quartet's second San Francisco appearance within a week was at Alice Seckels' Matinee Musical, in the Gold Ballroom of the Fairmont Hotel.

Mr. and Mrs. Alfred Hertz left for the East, where they will remain about a month or six weeks. While there Mr. Hertz will attend concerts and select new scores for his 1927-1928 season.

The San Francisco musical public is delighted over the announcement made through the Musical Association of San Francisco of Alfred Hertz' reengagement as conductor of the San Francisco Symphony Orchestra for the next three years. Everyone feels confident that the personnel of our orchestra, as well as the programs themselves, will be of the same high standard as has been maintained during the past twelve years of Mr. Hertz' directorship.

Selby C. Oppenheimer, concert-manager, also left for the East on a business trip. He expects to be back in his office within a few weeks and will then be able to announce to the public several interesting and important attractions for his next season.

Alice Seckels, impresario, left San Francisco recently for a three months' trip to Europe. Before leaving, Miss Seckels stated that this was to be her first real vacation in seven years and that she would devote her entire time to sight-seeing. Several dinners and luncheons were given in Miss Seckels' honor prior to her departure.

Paula A. Cornely attracted a large audience to Sorsos Hall when she gave her auditors genuine pleasure by singing in a truly masterly fashion a program devoted entirely to the songs of Hugo Wolf.

Hortense Barnhart-Jones, mezzo-soprano, was a visitor in San Francisco recently. Miss Jones enjoys an enviable reputation throughout the country as a recitalist and opera singer. Although her home is in Los Angeles, Miss Jones spends most of her time in the East and only comes to the West Coast to visit her family and friends. While in Los Angeles she gave a recital which, according to press reports, was one of the highlights of the musical season.

John Powell, American composer-pianist, who was forced to cancel his recital here last February because of illness, has resumed his Pacific Coast tour and was heard at the Columbia Theater recently. Mr. Powell appeared none the worse for his unfortunate experience, as he radiated good health and was in the very best of pianistic form. The artist's marvelous technical equipment, charm and musical temperament were in evidence from the beginning to the end of his well contrasted and magnificently presented program of Beethoven, Schumann, Chopin and Liszt. John Powell is a pianist of heroic, passionate power and dramatic depths, while as a poet, an interpreter of the finer, the more intimate and delicate style of music he shows rare understanding and sensitive feeling. The large audience was most cordial throughout the afternoon, demanding many

encores which Mr. Powell graciously granted. This concert was given under the management of the Wolfsohn Musical Bureau of New York, Inc.

A concert was given in Native Sons' Hall for the benefit of the French Library, at which a program of songs and piano music was presented by Mme. Rose Florence and Helen Monchour, pianist, with Margo Hughes as accompanist for Mme. Florence.

The California Alpine Club Chorus, an organization of fifty voices, recently gave its first concert under the direction of Harry A. Truax, and created a most favorable impression.

PORTLAND, ORE.

PORTLAND, ORE.—Steers & Coman's annual series of subscription concerts came to a close with a joint program given by Percy Grainger, pianist, and the New York String Quartet. The quartet and Mr. Grainger, who make an excellent combination, played Schumann's piano quintet in E flat major. Mr. Grainger offered a number of solos, including Debussy's Pagodas and Ravel's Le Gibet. This never-to-be-forgotten concert took place at the Public Auditorium. There was a huge audience.

The final concert of the Apollo Club (sixty male voices) won the approbation of a large audience. William H. Boyer conducted, bringing out many beautiful effects. Florence Beeler, a charming contralto, was the soloist. Arthur Johnson, tenor, sang an incidental solo, giving much pleasure. Edgar E. Coursen and May Van Dyke played the accompaniments.

Charles Hackett, tenor, gave a brilliant recital at the Heilig Theater, closing the Elwyn Artist Series. His program included an aria from Mozart's Don Giovanni, Handel's Where ere You Walk, and Liszt's O Quand je Dors. A large audience was on hand, attesting once again the drawing power of Mr. Hackett and his accompanist, Charles Lurvey.

Ablly directed by William Mansell Wilder, the Orpheus Male Chorus favored its many friends with an excellent concert at the Multnomah Hotel. The chorus, which always sings a capella, has reached a high pitch of excellence. Other participants were Ruth Agnew, soprano; Walter Williams, tenor; Lucile Cummins, accompanist, and the White Temple Orchestra, Mr. Wilder, conductor.

Alice Paton Gives New York Recital

Alice Paton, soprano, appeared in recital in New York at the Town Hall on May 9, and as a result received some splendid tributes from the critics. Miss Paton is a young artist who has secured her education in the United States, being a graduate of Wellesley College, where she was leader of the Glee Club. Later she was supervisor of music in



Photo by Nicholas Muray

ALICE PATON,

the public schools of New Hampshire. Following several years of concert work, she went to Europe and fulfilled a number of engagements there.

"Miss Paton showed a vocal production considerably above the average of the numerous song recitals we have heard this season," said the critic of the Herald Tribune in commenting on the soprano's recent New York recital. "Her voice flowed forth freely in what we heard, the two latter groups, without appearance of effort." The Herald Tribune reviewer also called attention to Miss Paton's commendable quality of tone and stated that the recital gave an impression of able and skillful singing, with interpretative ability." According to the American, "Her program was favorably impressive. She has a fresh voice, sym-

pathetic and flexible, revealed with taste and refinement, and she disclosed certain and definite dramatic propensities." It is W. J. Henderson's opinion that Miss Paton has a pretty voice—light, flexible and of limpid type—and that she sings in tune. "She had a good control of breath, as she demonstrated in some extremely well supported phrases of considerable length," he wrote in the Sun, "and she displayed some skill in gradations of force."



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

EUROPEAN MUSIC FESTIVALS

P. D. B.—Your question about music festivals in Europe is answered in the MUSICAL COURIER of May 5, a list of the events with their dates being given. You will see from that how you can arrange your itinerary to be at many of them. Sailing in June, you can plan for two months on the continent, and then go over to England to spend the remainder of your time.

SINGING IN ITALIAN

F. R. S. The question of singing in Italian has been so much discussed and written about that there seems to be little more to be said except to go over the same old arguments. Almost all teachers use Italian for their pupils to practice exercises and songs. Some teachers, as the first lesson in the art of singing, give a comprehensive detailed explanation of the sound of each vowel in the Italian language, that lesson being used as the foundation of all future lessons. Italian, with its multiplicity of vowels, all of which have to be pronounced, appears to be the easiest language for singing purposes. At any rate, it is the most popular one with the majority of those connected with the vocal art, either as teachers or singers. There is so much connected with learning to sing that is quite outside the mere practicing of exercises, or singing songs, that sometimes pupils do not appreciate the necessity of so much study. Not only has Italian to be learned, but other languages necessary for proper interpretation of compositions belonging to European countries must be acquired if a successful public career is planned. The history of music also should not be neglected. In fact, the student will find the time of study more than filled. If you grumble at learning Italian, you had better not commence lessons, for unless you have confidence in your teacher and are prepared to follow the instructions or suggestions given, you will never succeed. You want to learn to sing. You select the person you consider the most suitable to teach you, so take it all seriously and do your part towards making a success.

WHY THE UKULELE

K. T. D.—There is undoubtedly an English version of the name. The Hawaiians are fond of music and the guitar and banjo appeal to them because of their simplicity. Many years ago the Hawaiians invented a variation of the guitar for their own special delectation which they christened the "taro patch guitar," but whether the ukulele is the same instrument or another variation has not been learned. Their primitive idea of music, developed before the arrival of foreigners, was the rhythm of the big calabash drums used in their native dance. The native dance, as it existed before the days of missionaries, has been forbidden, but a very modified version of it continues, so the big drums still carry on their rhythmical part of the hula hula. Despite the fact that the ukulele is continually being made fun of, the instrument maintains its popularity, judging by the quantities in existence and still being manufactured.

Skilton's Symphonic Legend Wins Success

Upon its first performance in Minneapolis (Minn.) by the Minneapolis Symphony Orchestra, under Henri Verbruggen, March 13, the latest composition from the prolific pen of Charles Sanford Skilton, called Symphonic Legend for orchestra, met with much success. Like Two Indian Dances, Suite Primeval, and other works by this eminent composer, which have been widely played by symphony orchestras, Skilton's latest composition is worthy of a place on the program of all symphony orchestras, according to the daily press. The critic of the Minneapolis Evening Tribune stated: "It has been built up out of ideas that may have significance to the composer, but aside from any consideration of these, it is a composition that is rich in orchestral tone of massive proportions and finely balanced." Further, the critic states that Skilton "has concentrated his ideas within the limits of a very few minutes and provided variety in working out his material, indulges in no textual vagaries, and is evidently a sincere musician, well equipped to mould his instrumentation to the best advantage."

In the program notes the composer says that "the four divisions of this work are intended to suggest the ideas of work, love, misunderstanding and reconciliation." According to the Minneapolis Journal reviewer, "these various ideas certainly had their sane and fit expression, although the composition told the story in the free manner of all true music—that is to say with proper contrasts and repeats."

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Whittington to Hold Second Master Class at Winthrop College

Dorsey Whittington, pianist, has completely recovered from a severe illness that forced him to cancel his southern tour in March. During his recuperation he made a cruise of the West Indies and spent several weeks fishing around the Florida Keys.

From June 13 to July 23 he again will hold his summer master class for teachers and advanced students at Win-



Mishkin photo

DORSEY WHITTINGTON

throp College, Rock Hills, S. C. Last season the first master school at this college proved so great a success that Mr. Whittington was immediately re-engaged for this summer. Among his pupils were many of the most prominent pianists and teachers of the south. Pupils were enrolled from many northern and middle western states, as well as from most of the southern states. In addition to his private lessons, Mr. Whittington will give two series of class lessons: one class in interpretation and a class for teachers in which the most modern aspects of pianistic and musical pedagogy will be discussed. Frequent student recitals as well as artist rec-

itals will be a feature of the Winthrop College Summer Master School of Music.

At the end of July Mr. Whittington will sail for Europe and spend a few weeks traveling in England, France, Switzerland and Germany before going to Italy where he and Mrs. Whittington will live in retirement through the winter. Whittington has been continuously before the public now for five years without more than a few weeks' rest, and he feels that all artists should take more frequent rests from their strenuous and nerve racking existence. This does not mean that he expects to be idle but will be working to enlarge his repertory and increase his artistry.

In the spring of 1928 Mr. Whittington will make his second European tour, playing in the principal cities of Italy, Germany, Austria, Holland, with recitals in Paris and London. It will not be until November, 1928, that America will hear this "poet of the keyboard" again, but when he returns he will be assured of a hearty welcome.

Zoller's Studio Activities in Pittsburgh

Among the singers who have coached their repertory with Ellmer Zoller this season in Pittsburgh, Pa., are the following: Ida Mae Claudy, Margaret Davis, Mathilda Flinn, Henrietta Hibbard, Winifred Perry, Delphine Heimert, Lillian Blanck, Helen Blose Paxton, Madeline Rea, Eleanor Conley, Mrs. S. Reichblume, Mrs. J. F. Butler, Flora Steiner Ringstadt, Jane Packham Alexander, Rachael B. Spear, Estelle Healy Close, Marjorie Evans Stewart, Marion De Paull, Lillian Winner, Ella Doench, Frances Stickle, Chester Sterling, Kathleen McConnell, Lucille Everson, Annette Fisher Turner, Mrs. A. C. Gumbert, Anna Van Essen, Caroline Himelblau, Hazel Brooks, Mrs. Fitzhugh Lee, Jeannette Clasky, Julia Dohrman Mayer, Rae Kopp, Mildred Murray Gardner, Elma Sulzner, Marguerite Holt, Neva Morris, Alice McAdoo, Chauncey Parsons, Roy Strayer, Fewin Gallagher, Joseph Williams, Max Bradoc, Walker Moore, John Abel, Moritz Kretschmar, Joseph Causey, Glen Carson, Marie Rorke, Mrs. Alex. Cohen and Mrs. John C. Hart.

Piano, theory and accompanying lessons have been given to Lillian Bardonner, Marion Pettee, Malvern Marshall, Louise Caldwell, Elizabeth Zoller, Esther Heimert, Mrs. L. R. Colwell, Elizabeth Spear, Charles Seaman, Lucy Halverstadt, Charles Lawlor, Carmen Cariols and Margaret Haymaker. Among the violinists who have worked with Mr. Zoller this season are Virginia Richards Casabona and Ruth Bowers Gibson.

Mr. Zoller is musical director of Radio Station WCAE, where he appears weekly, presenting many interesting programs. His activities this season as accompanist include appearances with Edward Johnson, Hans Kindler, Oskar Shumsky, Allen McQuahe, George Meader, Edgar Schofield, Luther Mott, Elizabeth Wood, Meta Christensen, Chauncey Parsons, Ida Mae Claudy, Raymond Griffin, Winifred Perry, Alberta Murray Baker, Anna Van Essen, Mary Lewis, Cyrena Van Gordon, Marjorie Maxwell, Jeannette Vreeland, Amy Evans, Editha Fleisher, Mildred Dilling, Olga Warren, Regina Kahl, Ruth Bowers Gibson, Margaret Davis, Mathilda Flinn, Margaret Spaulding, Estelle Healy Close and Elma Sulzner.



ELLMER ZOLLER

Patton Again Excels in Elijah

A recent appearance by the Community Chorus of the Oranges in East Orange, N. J., added another Elijah success to Fred Patton's long list of oratorio performances, which twice during the past season have taken the baritone from coast to coast. The critic of the Newark, N. J., News writes: "A vocal artist of fine attainments and experienced in oratorio, Patton in the rôle of the Prophet was a tower of strength in the performance. He knows the work so well that he need not refer to the words or music and consequently sings with authority and freedom. He has the histrionic gift that enables him to give the needed dramatic coloring to the part. The feeling with which he sang was deeply moving."

Mme. Colombati Pupils Active

Sara Davison, pupil of Mme. Colombati, had the distinction of being chosen the first woman to sing over television. She broadcasted four programs from the experimental station at Whippany, N. J., which were heard and seen in New York by large audiences. Mme. Colombati, with her pupils, is giving regular fortnightly Saturday night radio programs from station WGL. Judging by the many enthusiastic letters which have been received, these programs are being enjoyed by a great number of radio fans. Bettina Grobel, lyric soprano, and Theresa Campeau, coloratura soprano, pupils of Mme. Colombati's who are in vaudeville, have just completed a very successful tour of Canada with their act.

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Buffalo Symphony Ends Successful Season

The Buffalo Symphony Orchestra closed its present season with a concert in Elmwood Music Hall on May 8. Arnold Cornelissen is the very able and progressive conductor of this organization which has been realizing some very fine musical endeavors. Despite many difficulties, Mr. Cornelissen has kept an undaunted spirit, and again this



Morrall photo

ARNOLD CORNELISSEN

season has led his men through a series of very worthy concerts. At the last concert Mr. Cornelissen added as a sort of novelty to the programs, the Guido chorus and also Arthur King Barnes, a Buffalo musician, as soloist.

The Buffalo Evening News commented on the concert saying: "A decided novelty was the Scarlatti Burlesca which opened the program and which received a smooth, charming performance. This was followed by Smetana's Moldau. . . . Admirably did Mr. Cornelissen and his players measure up to the demands of the work, giving it the tonal variety and beauty needed to bring out to the full its changing scenes and moods. An orchestral number which won great approval was the Nutcracker suite by Tchaikovsky. This gave the men another opportunity to show technical skill and colorful effects, and again did they rise to the occasion in fine fettle. Through the sprightly overture, the march and the eight dances, they wended their tuneful way winning great applause all along. . . . Mr. Cornelissen supplied a well-tempered orchestral accompaniment to Mr. Barnes' vocal solo, It Is Enough, from Elijah."

The Courier-Express had its word of praise for the conductor and his men, stating: "The orchestra has never been

heard to greater advantage than at this particular concert. The stability and beauty of tonal quality, the splendid ensemble and color effects, with spirited attacks, were special contributions toward fine orchestral achievement. Mr. Cornelissen conducted with dignified musicianship and was accorded a warm reception. . . . In the Liszt second Hungarian rhapsody the orchestra covered itself with glory."

At the previous concert by this same organization there were remarks of approval by the dailies. Again the Evening News noted the Mozart Little Night selection: ". . . It was well performed by the orchestra, the romance receiving colorful treatment and the minuet being given with incisive precision and pleasing swing. Another program number which attracted attention and aroused admiration was Mr. Cornelissen's Rhapsody, based on the melody of Piere's familiar Serenade. The theme itself is charming and Mr. Cornelissen has woven around it a musical fabric of graceful fancy. . . . the composition was enthusiastically received." The Courier Express also found that the "orchestra was in splendid form and Mr. Cornelissen had arranged a delightful program which he conducted with fine musicianship and virility in all of his readings. . . . With Mr. Cornelissen conducting, the Buffalo orchestra naturally gave it (the Serenade) an inspired presentation and Mr. Cornelissen was tendered an enthusiastic applause and recall."

Mr. Cornelissen was also the guest conductor of the Buffalo Choral Club when that body performed Deems Taylor's The Highwayman, early this spring. Of this presentation the Evening News stated: "The hearing of the work . . . was a pleasurable opportunity. Mr. Cornelissen controlled the situation admirably. . . . Tone quality was agreeable and the conductor secured various suitable effects and carried his vocal forces on to the achievement of several brilliant climaxes."

Liszniewska Gives Recital in Cincinnati

It is several years since Marguerite Melville Liszniewska, member of the artist faculty of the Cincinnati Conservatory of Music, has been heard in recital in her home town, although she has played many times with the Cincinnati Symphony Orchestra, both under the conductorship of Ysaye and Reiner. It therefore was a gala occasion when, yielding to the demands of her many friends and pupils, Mme. Liszniewska recently gave an impressive recital in the Conservatory Auditorium. To quote Carl B. Adams, of the Enquirer, "It is not often that the cautious and blase music critic speaks of an ovation. Yet no other word can appropriately describe the enthusiastic reception of Marguerite Melville Liszniewska. . . . Mme. Liszniewska undoubtedly is one of the foremost of contemporary women pianists, and for that matter deserves to rank among the most eminent pianistic artists of either sex. There are two qualities of Mme. Liszniewska's playing which stand out conspicuously—her extraordinary vitality, physical and emotional, and her winning naturalness. She plays with the impressive simplicity and irresistible sincerity of the finished artist. Marvelous as is her technique, it always is subordinated to the underlying spirituality of whatever she plays. Power, sympathy, ease, understanding and supreme sincerity—all are hers."

In commenting on this recital in the Cincinnati Commercial Tribune, Aura Smith stated: "The hall was crowded by an enthusiastic audience, eager to pay the tribute of admiration and affection which has always been the meed of Mme. Liszniewska." And Nina Pugh Smith declared in the Times-Star that "Her remarkable performance confirmed the conviction that in Mme. Liszniewska Cincinnati possesses one of the really great pianists of the time, a virtuoso of the highest rank."

Part of the concert was broadcast from the Crosley Radio Station WJW, and interesting and appreciative messages were received by Mme. Liszniewska from all parts of the country.

Hart House String Quartet to Feature Moderns

"The Hart House String Quartet proved that it could be orthodox as well as revolutionary," was the opinion of the press after this remarkable organization made New York and Boston acquainted with Bartok's quartet, which preceded Beethoven's op 135. Last season the Canadian ensemble devoted most of their programs to Beethoven and during the year gave the entire cycle of this master's quartets. With the great interest in most cities for the modern schools, many engagements are being booked with organizations who are desirous of becoming better acquainted with contemporary works. The elaborate list of compositions which this progressive group has prepared gives to those interested a wide range for choice. Among the Americans represented in the repertory are Ernest Bloch, John Parsons Beach, Charles Martin Loeffler and Wesley Le Violette. Bartok and Kodaly represent the Hungarian school; Szymanowski, Schulhoff and Reger, the German school; Debussy the French, concluding with Elgar and Goossens, from the Eng-

lish school. The classics, however, will not be neglected, for the quartet has announced that a special series of five concerts will be given in Toronto and Montreal when nothing but the old masters will be presented.

John Barnes Wells' Honors Deserved

It is a pleasure to do honor to that sterling and versatile artist, John Barnes Wells. Herman Devries, writing in the Chicago Evening American, gives a terse, concise enumeration of the controlling factors that make for his continued success: "Wells belongs in our special gallery of artist-nobility; his singing and manner are entirely devoid of attitude, pose, self consciousness, or a too evident desire to please. He is evidently a thorough, cultivated musician;



JOHN BARNES WELLS

one gathers this from his delicate shading, the fastidious cleanliness of his phrasing, the polish of his French diction, the discreet handling of his voice, lyric and fine in timbre, and never permitted an effect that is not legitimate."

Mr. Wells has appeared twice as soloist with the Mendelssohn Club Chicago; Orpheus Club, Detroit, and Orpheus Club, Cincinnati; three times with the Guido Club, Buffalo; Orpheus Club, Toledo, and Orpheus Club, Philadelphia; four times with the Mendelssohn Club, Albany; ten times with the University Glee Clubs, at the Metropolitan Opera House, and twelve times with the Singers' Club of Cleveland. Mr. Rogers, writing in the Cleveland Plain Dealer, says: "He sang a pretty nearly unprecedented number of encores, which tells the story of his success convincingly."

Griffith Artist Gives Recital in Texas

Neva Chinski, soprano, prominent singer and teacher of Beaumont, Texas, who has been studying and coaching with Yeatman Griffith in New York City this winter, returned to Beaumont for a song recital on May 19th. Her program included arias from operas by Mozart, Beethoven and Leoncavallo, also songs by Strauss, Franz, Brahms, Debussy, Vidor and old and new modern English composers.

Margaret Notz, from Portland, Ore., one of the accompanists in Yeatman Griffith's New York studios this season, accompanied Miss Chinski, also playing solos by Brahms and Staub. Miss Chinski returns to New York in the fall.

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SMITH COLLEGE GIVES HANDEL'S JULIUS CAESAR

(Continued from page 5)

by enabling its audience to see and hear it essentially as it would have been seen and heard 200 years ago."

The writer believes that this opera clamors for a performance in one of the large opera houses in this country. It is not without dramatic interest; theatrical possibilities are not less than those of the operas of Gluck. It proves that the opera with set arias, punctuated by recitatives, is still a living form which may move us profoundly, and that the Wagnerian music-drama is by no means the ultimate or the only ideal. And it is music of surpassing beauty. Let us hope that Prof. Josten's admirable experiment will be the incentive to further performances of this newly-discovered masterpiece.

At the Smith performance the cast was as follows: Julius Caesar, Postley Sinclair; Cornelia, Pompey's wife, Marie Millette; Sextus Pompey, her son, Oliver Stewart; Achilles, counselor to Ptolemaeus, Karl B. Ullman; Cleopatra, sister of Ptolemaeus, Margaret Josten; Nireus, Cleopatra's major domo, Roy Dickinson Welch; Ptolemaeus, king of Egypt, Walter March; Court Dancer, Ruth Larkin. In the divertissement, The Faithful Shepherd, by Jean Philippe Rameau, were the following: Shepherd, Ethel Lyman; Shepherdess, Grace Donovan; Roman Soldiers, J. Seelye Bixler, Solon Robinson, René Guet, Frederick Race; Egyptian soldiers, Clarence Kennedy, Wilson T. Moog, John Duke, Francis B. Gustin; Egyptian women, Marie Churchill, Sylvia Welch, Doris Steinberger, Kathleen Griffin, Nellie Lamson, Jane Dorsey, Mary Mansel; Cleopatra's attendants, Ruth Kennedy, Edith Burnett; Egyptian courtiers, William D. Gray, Carl F. A. Lange, William Orton; Pages, Martha Morris, 1928, Carolyn Crandall, 1929. The orchestra was made up thus: harpsichord, Arthur W. Locke; first violins, Ruth William, Virginia Ripley (1927), Ruth Thompson (1928), Raymond Heidner; second violins, Dorothy Beeley (1929), Faith Curtis (1928), Mary Parker (1930), Julia Michno (1929); viola, Dorothy Fay (1927), Hildegard Kolbe (1928); cello, Ruth Hill (1930), Arnold Janser, H. C. Sproul; bass, Howard Parshley; flute, Tom Parshley; oboe, F. E. Talbot; bassoon, F. W. House; trumpet, Gailon Hinds; stage music: first violin, René Guet, Raymond Heidner; second violin, Julia Michno, Faith Curtis; viola, Mary Thayer Bixler, Dorothy Fay; cello, Ruth Hill, J. Seelye Bixler; piano, John Duke; Frederick Jacobi conductor.

Spring Concert of Hunter College Choral Club

The spring concert of The Hunter College Choral Club of New York, under the conductorship of A. Y. Cornell, took place in the College Auditorium on May 16. The large audience applauded vigorously the attractive picture of the prettily gowned young women (fifty or more) at the parting of the curtains.

The program embraced choruses by Mendelssohn and Bemberg, also Elgar's Snow, and Fly, Singing Bird, Charles Gilbert Spross' arrangement of Ethelbert Nevin's Venezia, with the arranger at the piano, and a final group by Grieg, a fourteenth century folk-tune, Sir Eglamore, arranged by Balfour Gardiner, and The Gypsies, by Brahms.

The young ladies sang with ample tone and at most times with good quality. Attacks were good and obedience to the conductor's demands was evident. Valuable assistance was rendered by Herbert Dittler, violinist, with Mary Dittler accompanying. Judson House sang with fine artistry two



Photo by Eric Stahlberg

A SCENE FROM THE SMITH COLLEGE PERFORMANCE OF JULIUS CAESAR

groups of worth while songs, and Charles Gilbert Spross supplied an interesting piano group. Dorothy Delson was the club accompanist.

Beethoven Symphony to Give Seven Concerts

New York's youngest symphony orchestra, the Beethoven Symphony, of which Georges Zaslowsky is the conductor, will present during next season a series of seven subscription concerts to be given at Carnegie Hall on three Wednesday evenings and four Friday evenings, the dates being October 12, November 16, December 21, January 13, February 17, March 9 and April 13. The programs to be played at these concerts will include not only the standard classical works, but also new symphonic works with particular emphasis upon compositions by American composers. The artists who will appear as soloist will be announced later.

Intensive Course at Virgil School

A comprehensive circular announcing the Virgil Piano Conservatory's special three weeks' intensive summer session has just been received, and those who are aware of the ability, energy and inspiration of Mrs. A. M. Virgil will realize the importance of the project. The advantages of the organization are widely recognized, the staff, equipment, methods, instruments and facilities being as well known as they are modern and excellent. Special mention should be made of the Tek which is used and has a piano-like action or touch. It is considered by many competent authorities to be one of the finest practice instruments available. The methods employed do not interfere with beauty and soulfulness of artistry. As with poetry and painting, so with music. The more adequate the technique the more resourceful, spontaneous, spiritual, refined, classic and forceful the power to truly express. This is one reason why the educational advancement promoted by Mrs. A. M. Virgil and her competent staff is on such a high plane and sure foundation.

OBITUARY

Samuel Langford

Samuel Langford, one of England's leading critics, died at his home in Manchester on May 8. For years he was music critic of the Manchester Guardian and, next to Ernest Newman, the most feared critic in the country. But not only was he a recognized authority on music, he was an expert gardener as well. Market gardening was his father's business and the son carried it on in a flourishing condition. This stocky little man with the bushy hair and beard and bright piercing eyes was one of the sights of Manchester and used to be pointed out to visitors as one of its leading lights. He died in the room in which his father was born and died.

Sereno R. Ford

Sereno R. Ford, organist and teacher, died on May 16, at Stamford, Conn. He was seventy years old and had lived in Stamford for thirty years. He was born in Milford, Conn., and studied music at Yale University and later studied piano with Dudley Buck in New York. At the time of his death he was the organist and choir director of the Universalist Church in Stamford.

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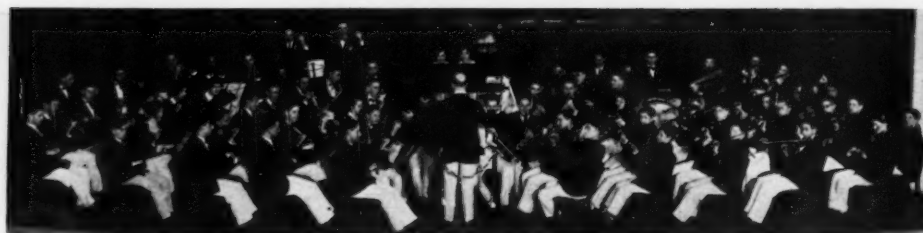
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Concert by Waterbury High Schools Orchestra

The eighth annual concert by the Waterbury High Schools Symphony Orchestra was given in Waterbury, Conn., on May 2, as the first attraction in that city for National Music Week. Floyd C. Evans is the director of this organization and to him goes the greater part of the praise due.

Mr. Evans began this field of music in Waterbury eight years ago, there having been no music in the high schools prior to his appointment, so that he has worked from nothing to the present stage of fine attainment. The orchestra began by playing jazz, or "rag time," as it was then called, but after the announcement by Mr. Evans that there would be no more jazz, he was left with only fourteen members. In spite of such odds the organization presented the first concert to the public that year. From this the department and the grade of musicians have steadily grown, until at present, there are over two hundred members, and from this group the chosen eighty gave the excellent exhibition of classical music at the opening concert of Music Week.

The program consisted of Weber's overture to Der Freischütz, Saint-Saëns' Dance Macabre, Tchaikowsky's Danse Arabe and Valse des Fleurs and Liszt's second Hungarian Rhapsody. Marjorie Soper Nash, soprano, assisted, singing the aria, One Fine Day, from Madame Butterfly, with orchestra accompaniment. In commenting on the event, The Waterbury Democrat stated: "Unstinted praise for the individual effort and ability of the students and general lauding of the results obtained by their instructor came to the surface at the presentation of the eighth annual concert of the combined Waterbury High Schools Symphony Orchestra. . . . The particular handling of the trying Liszt Rhapsody was, perhaps, the outstanding musical niche which ended a quite difficult, but thoroughly entertaining program. . . . With the Weber overture the students did especially well, and their music won the hearts of an audience the greater part of which attended to hear 'good music.' . . . To the conductor of the orchestra goes the halo of meritorious accomplishment for his development of a superbly fine group of fine musicians, whose accomplishments are decidedly extraordinary. The boys and girls presented a fine concert, enjoyable in every respect and a positive credit to the effort that their instructor has given to their success thus far." This same daily commented editorially: "Floyd Evans, and his eighty members of the orchestra, are certainly to be commended upon the rare degree of skill in music displayed last evening in their concert in the auditorium of the Wilby High School. Their playing was a confirmation of the fore-



THE WATERBURY HIGH SCHOOLS ORCHESTRA, FLOYD C. EVANS, DIRECTOR, which gave the opening concert of Music Week in Waterbury, Conn.

sight and skill of their director in amalgamating out of the scattered talents of the high school an instrument of excellent quality. . . . The pupils rendered a concert of which they may well be proud, and which was a revelation to newcomers of the assiduous and careful training of its members. It showed weeks and months of painstaking instruction, and more than that as the repeated rehearsals could have only been incidental to such a presentation. The members showed an appreciation and love of music which brought the concert to a high degree of success. The concert was well balanced, the several numbers being both well chosen and well played."

After the concert there was the awarding of certificates and letters of music to fourteen students for four-year membership in the High Schools orchestra.

Paris Critics Comment on Georgesco

In Georges Georgesco, Paris has found a musician whom it likes and a conductor for whom it obviously has high regard. He has appeared there with the leading orchestras and at each concert he has been well received by his audience and the press. His engagement with the Colonne Orchestra at the Chatelet evoked from Chantecler: "Georgesco, the great Roumanian orchestral conductor, is incontestably one of the most magnificent of foreign animators which we have had at the conductor's stand for a long time. . . . Thanks to him we had the premiere of a divertissement by M. Filip Lazar." Fernand Le Borne mentioned in Le Petit Parisien: "The Saturday concert above all allowed us to applaud the brilliant orchestral conductor, Georgesco, who directed with real talent and an extraordinary force, a varied program in which he gave to Strauss' Till Eulenspiegel a fantastic execution."

At a later date Mr. Georgesco conducted the Lamoureux Orchestra and Louis Aubert said of the concert: "Mr. Georgesco found here the same triumphant acclaim which he received with the Colonne. He is an artist of the highest type. But we must not forget that Roumania is a country beloved by the Muses. He observes the intention of the composer, and this is nowhere more necessary than in the symphonic poems of Strauss which he gives with incomparable beauty. With the Colonne Orchestra he glorified Till Eulenspiegel, here he exalted Don Juan, and succeeded in rendering agreeable to us all of the romanticism which is to be found in this already ancient composition."

Bertha Vaughn Studio Notes

Artists of the Bertha Vaughn Studio have been active in musical circles of late. Ivan Edwardes, tenor, was soloist for the Santa Barbara Woman's Club, at the Samarkand Hotel in Santa Barbara, for the Kiwanis Club, in Boris Godounoff for the Euterpe Opera Reading Club and in the Witch of Salem at the Mayfair Hotel. Cornelia Glover, contralto, was assisting artist for Ray Hastings' organ recital at the Church of the Latter Day Saints. The Lyric Trio appeared with success as soloists at the Lyric Club Concert and at the Orthopedic Hospital; recently it has given a number of radio concerts. Margaret Schurmer presented a program for the Junior Ebell, and Annine Mueller was soloist for the Harmonia Club. Violet Fisch is a member of the Classic Trio and has appeared before a number of women's clubs lately. John Cook was soloist at the lecture by Mr. Kasha at the Hollywood Playhouse, and Mary Teitsworth recently sang at the Wa Wan, Gamut and Rotary clubs.

Among the Vaughn artists who are occupying church positions are Mary Teitsworth, soprano of the First Pres-

byterian Church, Hollywood; Ivan Edwardes, tenor, First Presbyterian Church, Hollywood, and Temple Emanu-El; Olivia Baker, soprano, First Presbyterian Church, Los Angeles; Ada Pillow, contralto, Temple Emanu-El; D. W. Allen, baritone, Hollywood Baptist Church; Margaret Schurmer, soprano, West Adams Presbyterian Church; Thelma Benson, soprano, University Christian Church; Sarah and Ethel Crosby, St. Andrews Episcopal Church.

Flonzaley Quartet Plays for Belgian Queen

After a tour in England and a concert in Paris, the Flonzaley Quartet closed the season in brilliant fashion, appearing in a private concert before the Queen of Belgium. Her Majesty heard the quartet several years ago at the home of Mrs. Cornelius Vanderbilt in New York. After the recent concert of the Flonzaley Quartet in Brussels, the invitation was received to play at the Royal Palace of Lachen, near Brussels. Tea was served after the program. The small audience included in addition to Her Majesty, Princess Marie-José, Baron and Baroness de Traux de Nardin, Comtesse Mercy d'Argenteau, Mr. Dunn, American charge d'affaires, and his wife, and Mrs. Alfred Pochon and Virginia Pochon, the latter having been presented to Her Majesty before the musicale.

Grace Hofheimer to Present Pupils

Grace Hofheimer will present a group of students in a piano recital at Guild Hall in Steinway Hall on Sunday evening, June 19. Miss Hofheimer believes that a firm theoretical knowledge must form the background for all key-board work and to this end she works to inculcate in all her students a real understanding of and appreciation for music in general.

Miss Hofheimer has been adjudicating the contests for the New York Music Week Association for the past two seasons. Musical Theory at a Glance, Birthday Greetings, Suite for Second Grade Piano, are among her published works for teaching.

Naumburg Foundation for Singers

The Walter W. Naumburg Musical Foundation announces that in the future it will include singers among those who may enjoy the benefits of this philanthropy. By including singers the Naumburg Musical Foundation now covers practically the whole field of endeavor. Applications for auditions next season should be addressed in writing to the National Music League, New York.

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PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

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BENIAMINO GIGLI, THE CELEBRATED METROPOLITAN OPERA TENOR, AND HIS FAMILY, WHO SAILED RECENTLY FOR THEIR HOME IN ITALY. LEFT TO RIGHT: MRS. GIGLI, ENZO, RINA AND MR. GIGLI.

